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THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 7 SUPPLEMENTARY PAGES,
INCLUDING 2 COLOR PLATES.



ESMÉ, DAUGHTER OF T. C. M. ROBB, ESQ., IN SEVENTEENTH CENTURY COSTUME.

FROM THE PAINTING BY GEORGE H. DOUGHTON, SHOWN AT THE ROYAL ACADEMY EXHIBITION, LONDON.

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ST. LOUIS
READING ROOM.
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WALL FLOWERS.

MY NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



THE extent of the decorations and illuminations in London in honor of the Queen's Diamond Jubilee has far surpassed those of any previous occasion. The spirit of loyalty and patriotic pride that have characterized these popular demonstrations cannot be questioned; neither can their poverty of design and indifference to the principles of beauty. Even in Piccadilly, where nearly every building, from Apsley House to St. James Street, was "decorated" from top to bottom, and was ablaze with artificial lights, there were but few indications of either natural taste or artistic knowledge. Clumsy shields and stars of colored crystal, glass or gas-jets forming the letters "V. R. 1837-1897" were, as a rule, varied only by garlands of "fairy-lights" perversely arranged in opposition to instead of in harmony with the lines of architectural construction. The color combinations, too, were usually such as to set one's teeth on edge. The national colors—red, white, and blue—lend themselves no better to decoration in England than in the United States; but they are not improved by the infusion of draperies of pink and arsenic green, nor are festoons of paper flowers of the latter colors beautiful even when suspended from red and yellow Venetian masts.

INDEED, the decorations for the most part were garish and flimsy. Instead of enhancing the grandeur of the greatest holiday procession of princes, troops, and foreign envoys ever seen in modern times, they must have detracted from it—that is, if anything could have done so. For my own part, I confess that these evidences of bad taste, obvious as they must have been to any one giving the matter a moment of consideration, were neutralized for the time being by the effect of the tumultuous enthusiasm which took possession of the excited populace, to the exclusion of every other idea, as column after column of the magnificent troops of Great Britain, India, and the Colonies moved steadily along amid the beat of drums, the blare of trumpets, and the hurrahs of a million voices.

UNDER the impetus of the Diamond Jubilee, it is likely that a further advance will be made in the interior decoration of St. Paul's Cathedral—the splendid façade of which, by the way, was ruthlessly obscured by scaffolding to hold spectators at the recent celebration. The half domes at the corners of the great Dome will, by the end of the year, be filled with colored mosaic by Sir W. B. Richmond, according to the imposing scheme that has been described in *The Art Amateur*. But there remains the open space between the Whispering Gallery and the bottom of the windows. The Dean of St. Paul's asks for a sum of ten thousand pounds to carry this out in the style adopted by Sir William. Probably he will not ask in vain, for he has appealed to the vanity of a certain class of rich men, pointing out that there are six shallow domes, and in each of them there is room for the coat-of-arms of any benefactor who will contribute

the sum of one thousand pounds. If these chances are not snapped up, there should be a chance of posthumous glory for some American millionaire at St. Paul's now, as there was some years ago at Westminster Abbey. At five thousand dollars, too, it would be dirt cheap!

It is announced that Puvis de Chavannes, who is seventy-three, is to be married in July to the Princess Cantacuzène, who nursed him through his recent severe illness. The lady is in her seventy-seventh year. She is the widow of her cousin, Prince Cantacuzène, who was Minister of Foreign Affairs in Greece. By the way, in view of the large prices that are paid—by Americans particularly—for paintings by Puvis de Chavannes, it may not be amiss to mention that I was told lately by a very well-informed Parisian that not a few of the canvases highly prized as the work of the famous artist have been executed almost wholly by his assistants. His simple—not to say entire absence of—technic makes this an easy matter.

A REVIEW of painting in England during the sixty years that Victoria has been queen, as represented at the London retrospective exhibition at Earl's Court, does not fill the discerning critic with enthusiasm. Watts, Rossetti, Burne-Jones, Holman Hunt, Madox-Brown, Walker, Mason, Millais, Henry Moore, Swan, Orchardson, Lavery, and Guthrie are names that suggest the best art that the country has produced, but several of these are absent from the present show. The London World, speaking of Rossetti, remarks that "his mantle fell upon the shoulders of Burne-Jones, the painter of all others who, with those very different but equally distinguished painters, Watts and Whistler, has given English art a distinctive note and place in the history of the reign." Undoubtedly, Watts and Burne-Jones deserve the first place among the very few English poet-painters of the century, and Whistler, as a man of genius, may rank with them, widely different though he may be in his aims and means of expression. It is, nevertheless, amusing to note how *The World*, in common with the London press generally, after for years sneering at the artistic pretensions of Mr. Whistler, and abusing Mr. Whistler personally as a Yankee charlatan, now calmly adopts him and his art as English possessions quite as a matter of course. Mr. Sargent and Mr. Abbey and their art are also annexed in the same characteristically arbitrary fashion.

BUT, really, when one looks at the retrospective picture display at Earl's Court, it is evident that British painting stands sadly in need of some such reinforcement. The dreary array of canvases by Eastlake, Herbert, Horsley, Noel Paton, Long, and the rest of the same calibre who so long represented the high-water mark of public taste in England, is depressing in the extreme. This Victorian period in art may well be known to future generations of Britons as the age of anecdote, or anecdotage. Superficiality is its leading characteristic. For the most part, the pictures are mere colored illustrations, to be seen once, with more or less gratification to the senses, and then, curiosity satisfied, to be forgotten ever after. Of painting in the artist's sense of the term there is little, although, coming to the more recent decades of the reign, some exceptions are to be noted. We chance, for instance, upon a few such virile works as Orchardson's "Queen of the Swords," a delightful picture, good in tone and movement, showing an English country ball-room of the last century filled with graceful women and knightly men, the whole pro-

duction being marked by a combination of delicacy and power, facility and reserve force, and with an admirable technic that recalls the somewhat loose but masterly handling of Gainsborough. No less excellent in another way is a painting of boys bathing in a retired cove along the seashore at low tide, by William Stott of Oldham—wonderful in its open-air effect and its study of values, especially notable in the treatment of the flesh.

AN antiquarian interest attaches to some of the features of the picture show at Earl's Court that is so delightful in itself that one would not wish to analyze it too closely. There is, for instance, Count d'Orsay's huge portrait of Victoria, the youthful Queen, gayly habited in crimson and felt hat with ostrich feathers, calmly careering through space, upon a fiery white charger of colossal proportions, which is fashioned neither according to the precepts of Muybridge nor the practice of Remington, but is infinitely more romantic than would be possible under their combined influence. There is a wall nearly covered with little pictures by Sir John Gilbert, and unsatisfactory as they are in point of color, being too hot or too muddy, for the most part they are wonderfully decorative in line, and in their way models of composition. But it is as an illustrator that Sir John will be best known to posterity, and it is a pity that one could not see the originals of some of his best known scenes from Shakespeare. It is to be remembered, however, that he drew almost exclusively on the boxwood, in the days—not so very long ago—when the engraver had to cut away the artist's work step by step as he proceeded with his own. This was done for many years after photography had come into general use, and, it will be remembered, it was reserved for Scribner's Magazine to be the first to photograph the original drawing on to the block, at the same time leaving the autographic work of the artist unimpaired, as a guide to the engraver.

OF all the social functions in London that have marked the commemoration of the Queen's reign, the ball given at Devonshire House by the Duke and Duchess of Devonshire on July 2d was, without doubt, the most magnificent. The Prince and Princess of Wales—the former in black velvet with steel and ruby ornaments, as a Grand Master of the Knights of Jerusalem, and the latter in white satin embroidered with gold and jewels, as Margaret of Valois—led the large and brilliant contingent of the Royal Family which honored the occasion. The Duchess of Devonshire, wearing a gold crown set with emeralds, diamonds, and rubies of fabulous value, was superb as Zenobia, Queen of Palmyra, being robed in gold tissue embroidered all over with emeralds and sapphires, with an under-dress of cream crêpe de chine, embroidered in silver, gold, and pearls, and sprinkled all over with diamonds, and a train of green velvet encrusted with rubies, sapphires, amethysts, emeralds, and diamonds. The beautiful Princess Henry of Pless was resplendent as the Queen of Sheba, and the Countess of Dudley as Queen Esther. Sir Henry Irving looked as stately as ever as Richelieu, and the sweet young American Duchess of Marlborough was fascinating in a French court costume of the last century.

BUT the most picturesque feature of the ball was the number of noblemen and their wives who represented distinguished ancestors in many cases bearing the same titles hundreds of years ago, and appearing as copies of well known portraits by famous painters. In some instances the costumes worn were in part actual costumes once worn by the distinguished ancestors themselves.

The Duchess of Hamilton appeared as Mary of Hamilton of the Elizabethan period; the Duchess of Buccleuch as Elizabeth, Duchess of Buccleuch, after Sir Joshua Reynolds, in a petticoat and square bodice of cream satin, with overdress of terra-cotta brocade; the Duke of Buccleuch as William Cavendish, Duke of Newcastle (1676), after a painting by Samuel Cooper; Lady Evelyn Ewart as her ancestress, Countess of Ancaster; Earl Spencer in doublet and trunks of the period of an ancestor of the time of François II.; the Duke of Somerset as the historical Somerset the Protector; the Earl of Essex as his Elizabethan ancestor, with black satin doublet and trunk hose, embroidered with silver bullion and steel; and Earl Beauchamp clad in the steel armor of a knight of the fourteenth century, with embroidered heraldic tabard, and blue velvet mantle reaching to the ground, with arms of the garter embroidered on the shoulder, and a gilt crown with pearls. A costume ball of such historic interest and magnificence is something above a mere social function; it appeals forcibly to the imagination at the present time, for it could be possible only in the land of the oldest, richest, and most stable aristocracy in the world.

SPEAKING of Devonshire House calls to mind that when this mansion was built it was in the country and Piccadilly was the back entrance. This accounts for the high brick walls which until a few months ago shut out the building from the public view. Now finely wrought-iron gates, rather tawdrily gilded, afford from the street a glimpse of the Duke of Devonshire's big but gloomy-looking town residence. In the rear, occupying a whole side of Berkeley Square, is the imposing mansion of Lord Lansdowne, standing in spacious grounds of many acres, which are now ablaze with scarlet geraniums, golden calceolarias, and other gorgeous summer flowers. Until lately this stately residence also was shut out by high walls from the public view, as is still many another aristocratic London home. It is now occupied by Lord Rosebery. For a short time Mr. William Astor had it, and on the occasion of a fête at Devonshire House, he offered the Duke the use of the connecting grounds. Viewed from the street, Lansdowne House used to be a forbidding-looking place. When I was a boy I was told that it was the original of the "Gaunt House" of "Vanity Fair," where Thackeray's wicked Marquis of Steyne used to live, and I never passed it without a shudder. Now it looks very gay. By the way, it was the piercing of the frowning brick walls for the wrought-iron gates that now adorn Lansdowne House that led the Duke of Devonshire to do the same thing for his place in Piccadilly, and I dare say that by and by the example will be followed by the lordly owner of many another of the walled mansions of the capital, which from the street look more like hospitals or "institutions."

A NEW YORK correspondent of a Boston paper, who slightly refers to a well-known woman sculptor as "the dairy artist," should remember that it was by a lion he had modelled in butter that the talent of the young Canova was brought to the notice of Giovanni Faliero, who became his generous patron and made an art career possible for him. I dare say that, as a pastry-cook, young Claude often modelled ships in sugar, and we know that, as a shepherd lad, Giotto made his first drawings on the floor with a burnt stick. Any medium of expression is legitimate that answers the artist's purpose.

In reproducing the gold medal which many prominent New Yorkers have pre-

sented to Mr. S. P. Avery, on his seventy-fifth birthday, in recognition of his services in the interests of art in America, it would have been pleasant to have been able to add that the design was American and the medal executed in America. But it is Professor Anton Scharff, Director of the Mint at Vienna, who is to be congratulated, and, comparing the medal with that of The World's Fair, it must be admitted that if the latter represents the supreme effort of the foremost American sculptor and the highest technical skill of the United States Mint, there was sufficient reason for having the Avery testimonial executed abroad.

MONTAGUE MARKS.

LONDON, July 7, 1897.

CHICAGO ART NOTES.

CHICAGO has had within a month three rather remarkable experiences with public



GOLD MEDAL PRESENTED TO MR. S. P. AVERY, IN RECOGNITION OF HIS SERVICES FOR THE ADVANCEMENT OF ART IN THE UNITED STATES.

The Medal was modelled and the Die engraved by Professor Anton Scharff, Director of the Mint at Vienna.

statuary. Latest in point of time and most honorable to the city is the unveiling of St. Gaudens' equestrian statue of General Logan, on the lake front, accompanied by the presence of the President, parades, speech-making, and great enthusiasm.

Two weeks before that a bust of Beethoven was unveiled in Lincoln Park. The inscription on its pedestal consisted of a few bars of Beethoven's "Ode to Joy," with Schiller's words. The statue was presented by a German musician named Wolfsohn. It was the work of the Danish sculptor Gelert, who speaks German as well as his native tongue; yet it remained for an Irish gardener to discover glaring errors in the inscription. Hardly had this in no way remarkable work of art had time to settle on its pedestal when John Higgins pointed out nine mistakes in the musical

notation and two in the spelling of the German words.

The third important event was the removal from the lake front, amid general expressions of satisfaction, of a statue of Columbus, which had been placed there, at a cost of \$50,000, four years earlier. It was a colossal bronze figure of Columbus, set up by the directors of the World's Fair in commemoration of that enterprise. No doubt these gentlemen soon became heartily ashamed of it, and welcomed the excuse of a change of grade, which rendered its displacement necessary. From the day of its installation to this, its untimely taking off, it has been the butt of ridicule, less from critics than from the general public. In one way it has been the most valuable piece of sculpture in Chicago. It has been an object-lesson, and has convincingly taught a professedly unæsthetic people how pitiable, how ludicrous, how worthless a statue may be, even if it costs \$50,000! There is no talk of setting it up elsewhere.

CORRECT DRAWING IN PHOTOGRAPHY.

BY ALICE E. IVES.

"CORRECT drawing in photography! I never heard such an expression before."

"Nevertheless it is quite right. You can draw by the aid of a camera as well as you can with a pencil or brush," said Mr. Charles H. Davis, of the firm of Davis & Sanford, whose unique work is attracting wide attention from the artists for its beauty of posing, harmony of light, grace of line, and general quality of picturesqueness.

"The reason we have so many bad photographs," continued Mr. Davis, "is because photographers are seldom educated, trained artists. They do not know how to place a subject in an advantageous light, and they have not the remotest idea of beauty of line in drawing."

"I take the most beautiful pictures of women from the old and modern masters, and study every line and curve, from the bend of the trunk to the turn of a finger. I note how, even in the fall of a bit of drapery, they managed to do away with unlovely angles. I keep constantly a collection of casts of heads, busts, hands, and arms from the best antiques, and consider these valuable object lessons as to how an arm should be held, fingers curved, or a head poised to look the most beautiful. Notice this photograph."

"Ah, what a lovely curve there is to the stately neck!" I exclaimed.

"Well, there was my inspiration," pointing to a cast of the head and neck of a classic Diana which hung near by on the wall. It was easy to see that the old Greek had been his teacher.

"This woman who was my sitter had, as you see, a long, finely formed neck, and I saw my opportunity. Still, that would be a good pose for any neck. Had it been a thin, scrawny one, I would have been careful to arrange my lights so as to give it roundness."

"The human eye does not retain what artists call its innocence of vision. In other words, it accommodates itself to modifications and conventional renderings of objects till it accepts these interpretations as the truth. As a matter of fact, the nearer an object is to the eye, the larger it seems. Artists adhere to this truth on general principles, and when they wish to convey an idea of distance draw the objects in the background smaller than those in the immediate foreground, according to the laws of perspective. But suppose they were drawing a human figure with the hand extended toward you, they would not carry out this law of perspective absolutely, by making the hand larger in proportion than the rest of the body. They would draw it as they know it to be, in the right proportion, only

slightly modified by distance, because the human eye has learned to accept this interpretation.

"The camera does nothing of the sort. It reproduces brutally what is set before it. If you stretch your hand out to it, you must expect to have your fist assume the proportions of a Cincinnati ham. If you are a man with large feet, do not fall into the easy attitude of crossing your leg, with your foot eighteen or twenty inches in advance of the rest of your body, unless you are prepared to accept with resignation an elephantine reproduction of your pedal extremity."

"What would you do with a man with a large foot?"

"I would have him sit sidewise to the camera, and turn the shoulders and head, if I wished to get a front view of the face."

"The head is of first importance, therefore the plane of the photograph is the plane of the face. Whatever you wish to keep unexaggerated in size, you must keep within or back of this plane. No one likes to appear to have large hands; for this reason I always try to place the hands as far back as possible. If my subject is sitting, I pose him or her sidewise to the camera, or I place the hands to rest on something at the side; but, in any case, I avoid bringing them out much beyond the plane of the face."

"These are some of the ways by which I endeavor to do correct drawing with the camera."

"Again, a thing may be in good drawing and still be very ugly. All people are not graceful, and some will nine times out of ten take an awkward attitude, if left to themselves. The artistic photographer must study to produce lines of grace, so as to make the figure beautiful. He must know what a graceful pose means, and understand how to place his subject so that the camera will produce the effect he is seeking."

"What quality is it that makes a portrait by a good artist so far superior to the ordinary photograph? Is it not the artistic feeling which is mixed with the paint? This is the quality which makes a picture of a portrait, this grace of line and arrangement, and taking the face in its best moments."

"Hundreds of photographs are good likenesses of the people as they looked when taken. But every one is liable to assume an attitude or expression which he doesn't care to have perpetuated on paper. He is more likely to look this way when in front of a camera than at any other time, for he becomes self-conscious, unless used to posing."

"It is the province of the photographer to place his subject in the best position, and arrange the light so as to soften his defects."

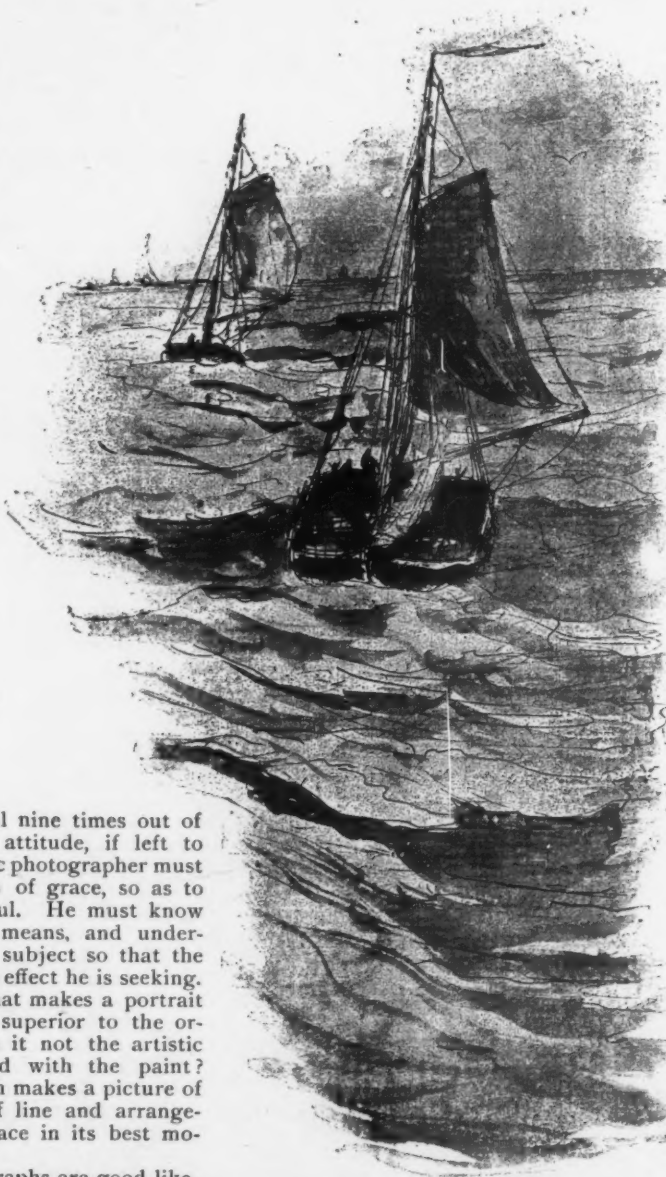
"Jerome used to say that some of his pupils, in copying the work of the masters, would find and embody all their poetry and grace, while others would copy literally, and lack utterly all the elements of feeling."

"The good photographer tries to treat the human being as the best pupils treated the old pictures. He attempts to get the best that is in his subject."

MODERN PAINTERS OF HOLLAND.

IV.

MESDAG is the modern interpreter of marine painting in Holland, as Mauve and Maris are of landscape art. The modern sentiment for nature finds its most delicate interpreters in Holland. The battle which had to be fought elsewhere before truth and sincerity could be placed upon the throne usurped by theatrical rhetoric was spared to Israels and his comrades, of whom Mesdag is one. They sought inspiration very wisely in their own country. Through the pictures of Millet and Daubigny, the young Dutch artists learned that they had no need



MARINE SKETCH BY H. W. MESDAG.

to bring historical pictures into the world, but that it was their business to learn the secrets of the seashore, of the strand, of the dunes, and the canals of their old towns, if they would become modern painters, and studying these, they produced such pictures that modern art came peacefully into life in Holland. The new art of Holland handles scenes of life and the life of nature with dignified simplicity, the charm of profound intimacy, and cordial tenderness."

As has been said in previous articles on the works of Gabriel, Roelofs, and other masters of modern Dutch art, Holland is a land of melancholy marshes and dunes, with magnificent forms of clouds, and skies sub-

dued in color. Nowhere is there broad light or shadow, no crystal clearness of atmosphere, but a softly hovering light of diminished strength hides everything. Vaporous gray clouds cover the sky, and the air is impregnated with moisture. Few colors are to be seen, and yet everything is color.

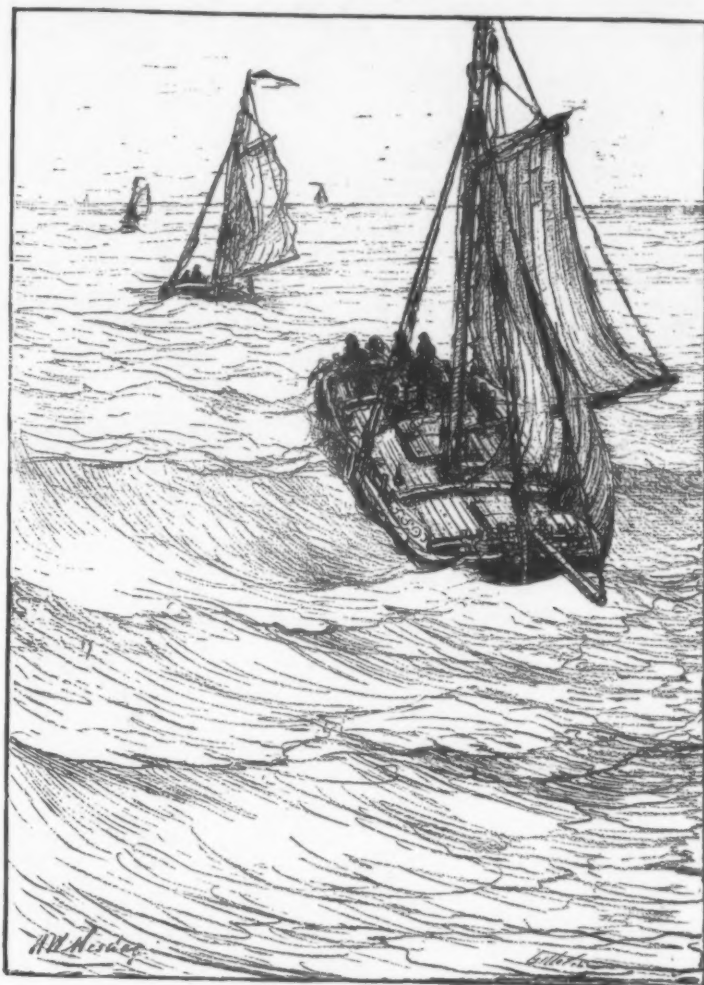
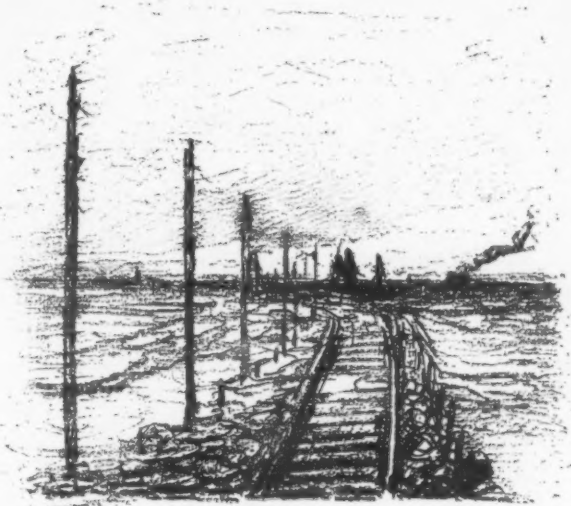
Mesdag is almost solely a marine painter. He paints the sea in all its moods, and, as has been well said, "he beholds the sea from the sea itself and not from the land—one is really on the water with Mesdag, alone with the ship, the sky, and waves."

The artist's early life was one of more comfort and even luxury than that of Israels or other of his fellow-masters of modern Dutch art. The son of a banker, he was born at Groningen, Holland, in 1831, to comparative wealth. His father encouraged his natural artistic taste from his early years, and gave him funds when he was old enough to proceed to London, where he became a pupil of Alma Tadema. His work began to attract attention in the late sixties, and he received a medal at the Paris Salon of 1870, and again in 1878, although this last was only one of the third class. He returned to Holland about this time and took up his residence at the Hague, where he still resides. The neighboring seashore resort of Scheveningen soon attracted him, and most of his subjects have been found there or in its vicinity. There he made the studies for some of his most celebrated canvases, and notably "Fishermen's Boats at Scheveningen," "The Departure," and "The Return of the Life-Boat," painted in 1874, and now in the Amsterdam Museum; the "Sunrise on the Dutch Coast," now in the Rotterdam Museum; "Evening on the Strand—Scheveningen," painted in 1885; and the remarkably fine "Ready to Weigh Anchor—Scheveningen," shown at the Paris Exposition of 1878.

Of all the moods of the sea, Mesdag delights most to paint the threatening calm, or that period of uneasy rest before the storm, with which all lovers and students of the ocean are familiar. In his pictures the sea lies heavy as lead. Only a few lightly quivering waves seem to be preparing for the battle that they will fight among themselves when the impending storm breaks. Over the dull waters the artist stretches a dull gray and gloomy sky, in which the sun's disk sometimes, although rarely, glows like a volcano seen afar off. One is oppressed in most of Mesdag's marines by a sense of closeness of atmosphere, such as comes to city toilers on a dull August day. One longs for the breaking of the storm, for the rush of cooler air, and for the movement of cloud and the roaring of the waters. The artist repeats too obstinately his most forcible note, and in this way he lacks a certain flexibility, and the spirituality of Israels, Mauve, and Maris. He has been aptly termed "a real realist."

But with this defect, Mesdag has a power and truthfulness of rendering that make him a master. He has brought the low coast of Holland and the marine part of the life of its fisher folk very close to us, and has made them familiar in all lands. The broad, clumsy Dutch fishing-boats, which roll over rather than move through the sand-filled, cold, gray waters of the North Sea, become realities in his canvases, and we feel the mighty ocean lift the sluggish craft and bear them onward. The two illustrations of Dutch fishing boats given herewith exemplify this. Very strong also in its simplicity is the picture of a railroad track on a dike, with its fine effect of distance and the dreariness of the surrounding waste of waters, and very truthful also is the painting illustrated herewith of a canal with fishing-boats moored to the wharf.

Mesdag is both the delight and despair of young marine artists. J. B. TOWNSEND.



SOME
MARINE
SKETCHES.

~~~~~  
BY  
H. W. MESDAG.





I.



III.



II.



IV.

## STUDIES BY MODERN ARTISTS.

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- I. ÉLIE DELAUNAY.
  - II. ADOLPHE MENZEL.
  - III. ROGER JOURDAIN.
  - IV. JULES JACQUEMART.





STUDIES OF THE DRAPED FIGURE, BY HECTOR LE ROUX.

BY ROGER RIORDAN.



THE advantage to the student of sketching rapidly is that it forces him to discover what are the most important elements of his subject, and how to render these while omitting all others. He cannot permit himself to give much attention to the execution, because the subject is more important, nor to the details of the subject, because the masses are more important; nor to give as much attention to indicating those masses to what is common and tame as to what has character and interest. He must also consider, as a matter of great importance, what his means will permit him to do; and if he uses pen and ink in the open air, they will permit him to do but little in the way of elaboration. It is all the more necessary, then, to make good use of that little.

Everything here depends, in fact, upon the outline, a few tones simply obtained with parallel-lined tints, the white of the paper, and touches of black for the darkest accents. The outline alone should give the forms in correct proportion and characteristic detail. Color, light and shade, and, frequently, structure or texture will be rendered by masses of shading. When, as is the case in foliage, the outline is indistinct or too complicated to follow, form may be best given by terminating the masses of shade within an outline only very roughly sketched in pencil. But it is always well to have some object of more definite form in the view to hold one up to a proper standard. An old house or barn with a group of trees near it is, on this account, a better subject for the student than either house or trees alone. The first will make him careful to

be correct, the second will show him the necessity of attending to general forms rather than to details. It may sometimes be of use to work with ink of two or three different tones. It is possible in that way to get a little more of "atmosphere" into a pen-and-ink landscape than with simple black ink, but the effect is at best very far from nature, and most often

it is not worth the trouble of having to deal with three pens and three ink-bottles instead of one of each. About the only use that artists make of these drawings in several inks is that they sometimes try in this way the effect of a certain arrangement of "planes." That is to say, they may draw a foreground in black ink, the middle distance in a paler ink, and the extreme distance in a third paler yet; but seldom for the sake of that drawing itself, most often as a preliminary study for an elaborate work in color. In any case, drawings so made cannot be reproduced by photo-engraving, for the paler tones will come out either too dark and with "rotten" lines, or not at all.

In decorative work which is not intended for photographic reproduction, however, the use of different inks is often advisable. We have seen some charming book-plate designs, intended to be engraved upon separate blocks by hand, which were done with two different inks. Positive colors, such as red and blue, may be used; but if any greater variety of color is desired, it is better to take up water-color and brush at once.

But the wash may be combined with pen work in a variety of ways and with excellent results. There is hardly any form of sketching that gives better results than wash drawing in sepia or India ink combined with pen-and-ink outline. In this method, in fact, one obtains all that is valuable in each considered as a sketching process, and gets rid of its limitations. The water-color wash, rapidly used, can render only the largest forms; on the other hand, very delicate and true gradations and values may be obtained with it. The pen, again, gives precision to the forms, while it is of comparatively little use for rendering color. Either pen or brush may take the more important rôle, and one may work up the shadows with the brush to gain an effect like that of a mezzotint engraving, or use but a slight wash to give body and atmospheric effect to the penwork, like what is obtained in printing etchings by the slight film of ink which is permitted to cover the surface of the plate. In the latter case one begins work with the pen, in the former with the brush.

Here, again, color may be used, water-colors this time, not colored inks; and the result may be a water-color defined with the pen or a pen drawing slightly colored with the brush. As we are treating of pen drawing we will speak only of the latter. The pen work should not be carried quite so far as if no color were to be added. Whatman paper or some other good water-color paper should be used, but not the rougher sorts, on which the pen does not work very easily. The ink should, of course, be indelible, for ordinary India ink will work up and soil all the colors; and for the same reason it is necessary that the pen drawing should be perfectly dry before the color washes are put over it.

Pen drawing is the base of all drawing for photographic reproduction. It is also an excellent preparation for the student who intends to take up etching. Whoever can make a good pen drawing can produce a good dry point, and has only to learn the management of the acid bath to become a good etcher. But it is for its own sake that it is best to practise pen drawing. There is no other form of art work that tends so surely to make one an observant and judicious interpreter of nature.

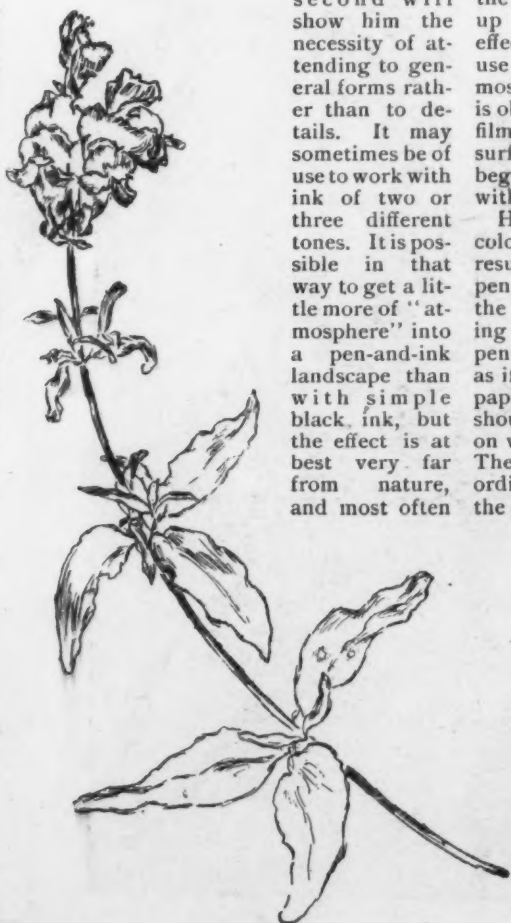
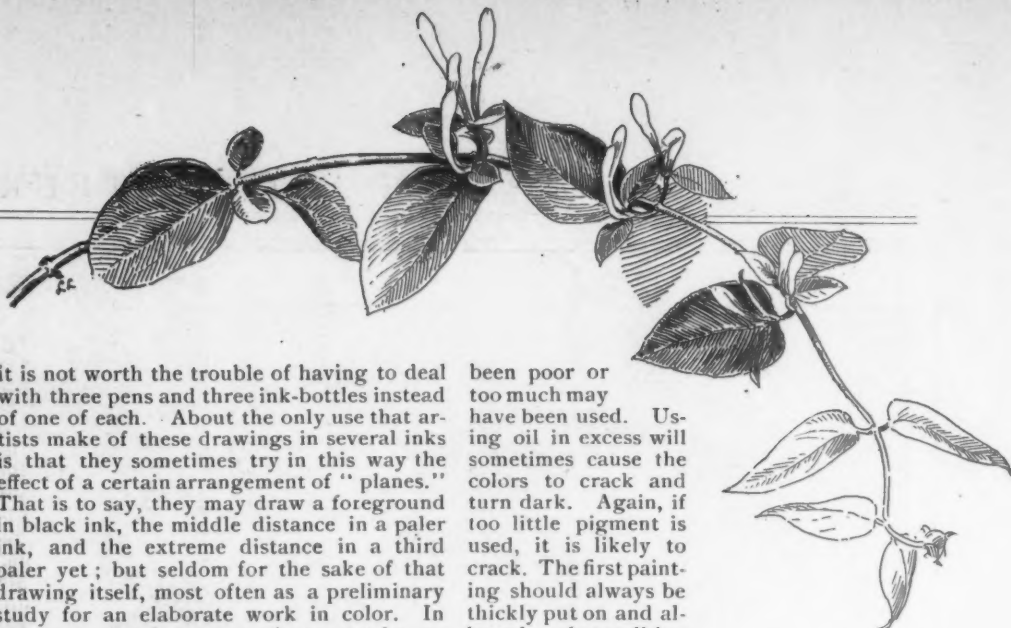
A PAINTING may crack from one of several causes: The oil may have

been poor or too much may have been used.

Using oil in excess will sometimes cause the colors to crack and turn dark. Again, if too little pigment is used, it is likely to crack. The first painting should always be thickly put on and allowed to dry well before proceeding to paint over it. Sometimes a painting will crack through the use of transparent colors, such as Madder Lake, without enough White and Black to give them substance.

## FLOWER DRAWING.

THE subject of flower drawing in pen and ink has been so comprehensively treated in *The Art Amateur* by Miss Hallowell, that but a very few remarks will suffice now, and these can be little more than a variation of what she has already said so well. Most flowers require to be treated in pen and ink with almost as much reserve as the flesh—that is to say, it is necessary to make a little work go as far as possible. This is, of course, particularly the case with white or pale flowers; but the texture of the flower is always more delicate than that of the leaves, and consequently much the same distinction is to be made between them as between the flesh and the draperies of a figure. For the plant itself, its grace of line, its movement, or what botanists call its habit of growth, are the main things to be observed; therefore a good outline drawing is indispensable to start with. The light and shade should be conceived very broadly. If the plant is in sunshine, let the bitten parts remain white, and cover those in shadow with a uniform light tint at first. The veins of the leaves should be marked only where they are brought out by shadow, and the strongest touches should be reserved to the last, to indicate the intense shade under masses of foliage, or on dark-colored flowers, or fruits, or stems, or ground. But when there are no cast shadows, as may be the case in a study of flowers indoors, more should be made of the difference in color and texture between the flowers and the leaves. It will be found, however, in many cases that enough color will be applied in giving a few added facts of form. In drawing in the ribs of a leaf color is added, and one should ask himself before adding other lines if the tone has not been darkened sufficiently. When the draughtsman has had a little practice he will be able to judge of this beforehand, and also as to whether the same number of lines made a little heavier might not be better where a darker tone is required than twice that number of the same strength. This will be very apt to be the case when a dark leaf stands out against a paler form in the background. But one should not judge part by part. He should see, in the first place, where it will be necessary to leave blank paper within the outline, where a difference of tone may be indicated by sketching in a few interior forms, where a few lines of shading may, at the same time, distinguish another tone, and so on to the most complicated cross-hatching, or the strongest black, always getting as much as possible of form, color, and texture out of every line and dot added. And all this time not relations of facts merely are to be considered, but also the relative artistic importance of facts.



SNAPDRAGON. PEN DRAWING BY RAFFAELLI.





MOUNTAIN LAUREL. PEN DRAWING BY VICTOR DANGON.

## WALL FLOWERS.

DIRECTIONS FOR COPYING THE STUDY BY CATHERINE KLEIN IN OIL, WATER-COLOR, AND PASTEL.



In painting this study in oil colors, begin by securing a careful drawing of the principal blossoms and leaves, noting particularly the direction of the stems. Secure the outlines with Burnt Siena and turpentine.

A faint line of demarcation between background and foreground may be suggested at about one third the whole distance, measuring from the bottom of the canvas, and just here the background may take a darker tone than is seen in the lithograph. This little touch of realistic treatment will obviate the appearance of the flowers being suspended in the air.

The oil colors used for the background are White, a little pale Cadmium, with a very little Rose Madder and a little Ivory Black, deepening these tones in the shadows. For the foreground the same colors are used, with the addition of a little Yellow Ochre and Raw Umber, respectively, in the lights and shadows. The red petals of the flowers are painted with Madder Lake, Light Red, Yellow Ochre, and a little Raw Umber, for the general tones. Where the reds fall in shadow and also in those parts where a deeper and richer color is seen, use Madder Lake, Burnt Siena, and Ivory Black. The yellow markings at the base of the petals are painted with medium Cadmium, White, a very little Vermilion, and a little Raw Umber. The greenish red buds are painted with Madder Lake, Raw Umber, a little White, and in parts a touch of deep Cadmium. For the green leaves mix a general tone with Antwerp Blue, White, Cadmium, Ivory Black, and Burnt Siena. In painting the stems, mix Bone Brown with Antwerp Blue, Cadmium, and Madder Lake, adding Yellow Ochre and White where the lights occur. In finishing, use a small, pointed sable brush to define the petals and to secure a correct and delicate outline for the stems and pointed leaves.

**WATER-COLORS.**—This study may be painted in either the opaque or transparent methods, and may be used for decorating various articles with good effect; for example, a hand screen, an opaque glass panel, a large fan, a small sofa cushion. A white or pale gray satin ground would be charming with the rich reds and yellows of the wall flowers. A very delicate shade of warm blue or violet may also be used if textile fabrics are selected. The opaque method differs from the transparent in two points. Less water is used with the colors, in painting, and all the pigments are mixed with Chinese White before applying to the canvas or other material. The transparent method requires no white paint, and all the colors are mixed with plenty of water, and the tints are floated over the paper in clear, transparent washes. Blotting-paper should always be at hand to take up superfluous moisture. With this difference in mind, the list of colors needed will be the same for both methods.

The background is washed in broadly with Cobalt, a little Yellow Ochre, and Light Red. In the deeper touches of shadow behind the flowers add Raw Umber. For the foreground, wash in a general tone with Yellow Ochre, a very little Lamp-Black, a little Cobalt, and Rose Madder. Make the washes very thin with pure water, and when dry retouch with deeper tones of each color, as may be needed.

For the flowers, wash in a general tone of red in the two qualities, light and dark,

leaving the details until later. The colors needed for these will be Rose Madder, Light Red, a little Sepia for the general tone. In the lights, wash in a tone of Vermilion and Yellow Ochre. In the shadows, mix Sepia, Rose Madder, and a very little Cobalt. Where the warm, bright yellow touches are seen put in washes of Cadmium, Yellow Ochre, and a very little Sepia or Raw Umber. Paint the green leaves with Cobalt, Cadmium, Rose Madder, and Raw Umber, adding Lamp Black and Burnt Siena in the shadows. In the lights, and especially where the very pale blue greens are seen, mix a tone of cool green with Cobalt, Yellow Ochre, Rose Madder, and Lamp-Black. The stems are washed in with a small, pointed brush, and the colors mixed are Cobalt, Yellow Ochre, Rose Madder, and Sepia. In the high lights, a little pale Cadmium may be run in. Use small, pointed camel's-hair brushes for the details.

**PASTEL.**—Select a rather fine quality of velvet paper for painting this design, and draw in the outlines of the petals, stems, and leaves carefully with a pointed, hard crayon. A tone of light red brown will be best for the purpose.

Begin with the background and rub in with a soft crayon a general tone of warm gray, not too yellow. Over this the gray-green shadow tints are placed, without blending as yet. The foreground is treated in the same way, and here a tone of warm yellow gray is combined with a pale green-gray crayon and the two rubbed in together. The effect will be more crisp and brilliant if the background and foreground are not blended until the whole canvas is covered. Rub in the blossoms next with rich tones of crimson, and Red Brown for the shadows. Touch in the lighter reds with Vermilion and Rose Madder, rubbing the soft crayons in with great care where the outlines of the smaller petals are to be clearly defined. The yellow centres will require Cadmium and Yellow Ochre, with some touches of Red Brown and Yellow Gray. Paint the buds with Crimson Lake and Yellow Gray, following in all respects the drawing and coloring of the lithograph before you. Put in the centres with warm deep yellows, adding Light Cadmium in parts; rub these two shades of yellow in together, but keep the markings crisp and distinct.

Lastly, take in hand the green leaves and stems and rub these in with Blue and Yellow Greens, using Brown Green for the

shadows and some touches of Brown Red in parts. Follow in every respect the coloring as it is indicated in the lithograph, matching the colors from your box as nearly as possible.

When the paper is entirely covered with the crayon, rub the tints together lightly and softly, using the little finger and the fourth finger for the larger and smaller parts. When all is in place and the tones well blended, review the whole canvas carefully, and retouch, where needed, with hard and soft crayons, any part which may require strengthening or freshening.

M. B. O. FOWLER.

## HOW TO PAINT MOUNTAIN LAUREL.

THE mountain laurel blossom is white tinged with pale pink, which becomes deeper in color at the edges of the petals. The stamens, when the blossom is young, are a very pale green. When the flower has attained maturity, the stem of each stamen becomes a dark reddish brown. This phase, however, is sometimes entirely reversed under certain conditions, when at times the stems appear to be a pale green, with stamens or heads of deep rich red brown or red.

**OIL COLORS.**—To copy the study, as shown on page 31, first draw in the outlines with a sharply pointed charcoal. An appropriate background would be a tone of pale, warm, blue gray. Though no shadows are shown in the drawing, it would be advisable to suggest a slight shadow behind flowers and leaves at the right hand and rather low down. The colors to be used for this background—which should be painted first—are White, Permanent Blue, Yellow Ochre, Light Red, and Ivory Black. In the shadows add Raw Umber and Burnt Siena. To paint the blossoms of the laurel, first lay in a general tone of light, delicate pinkish gray, leaving the high lights and deeper touches of shadow to be added later with other details. The oil colors needed for this tone are White, a little Madder Lake, a little Permanent Blue or Cobalt, Yellow Ochre, and a very little Ivory Black. Add the touches of delicate pink at the edges of the petals by using Madder Lake and Vermilion, qualified by Black and White. The stamens or filaments are best put in afterward. For the lighter ones use White, a little Light Cadmium or Yellow Ochre, and a very little touch of Raw Umber. The small dark dots seen in the engraving are the heads of the stamens, and are of a reddish brown tone. These are painted with Bone Brown and Madder Lake and with occasional high lights of White, Yellow Ochre, and Light Red. To paint the green leaves, which are of a medium tone, and the older leaves, which are darker in color, use Antwerp Blue, Raw Umber, White, Yellow Ochre, Ivory Black, and Vermilion. The younger leaves, especially those seen in the upper part, are much lighter in color than those which appear lower down and in shadow. These green leaves may be painted with Antwerp Blue, Light Cadmium, Silver White, Ivory Black, and Vermilion. The stems, which are a light reddish brown in general effect, are painted with Bone Brown and Burnt Siena, with a little Permanent Blue in the cooler touches of both light and shade.

IN WATER COLORS substitute Sepia for the Bone Brown used in oil, and Lamp Black will be more useful than the Ivory Black. Cobalt Blue is better in water-color painting than Permanent Blue, and Rose Madder will be found more useful than Madder Lake. Use large, round brushes, with plenty of water for the background, and for the flowers and leaves medium-sized ones.







"AMONG FRIENDS." "IMPRESSIONIST" WOOD ENGRAVING AFTER THE PAINTING BY PRINET.

## PAST FASHIONS IN WOMAN'S DRESS.

BY ALICE E. IVES.



THE "WATTEAU" STYLE UNDER NAPOLEON III.

THE nineteenth century will go on record as having reached the acme of ugliness in woman's dress, as well as having produced the greatest variety, the most rapid, kaleidoscopic changes in fashion, and the largest number of in-artistic forms.

Freakishness without any recognized standard of beauty ruled the first three quarters, and extravagance without originality is closing the cycle. But common sense seems to be coming to the fore by reducing the circumference of the sleeves and skirts, so that

dress in this year of 1897 is getting to be positively hopeful. The twentieth century may possibly be beautiful. No one need fear that common sense will ever banish beauty. The æsthetic quality is a part of the breath we breathe.

The dress of the Restoration period was certainly an improvement on that of the Empire, with its burlesque of the classic and later mixture of ancient Greek and modern military jackets and headgear. Nothing could have been more grotesque than the tube-shaped shako of a guardsman surmounting the short, semi-classic dress of a Parisian belle.

With the Restoration came in the large hat, ornamented with its many smart bows of ribbon and bristling plumes. The skirts still remained short enough to display the ankles, the corsage was cut very low, frequently to a point which reached the waist, front and back, and under this was worn a dainty, low-cut chemisette of mull. The sleeves were the huge leg-of-mutton shape, and in the street a large collarette usually completed the costume.

But the reign of the picturesque hat was about to be superseded by a series of the most hideous inventions in headgear that it would seem only a nightmare could be capable of producing.

In 1835 the bonnet varied from an inverted coal-scuttle to a monstrosity with a towering, peaked crown, upon which appeared an oasis of plumes or bows on a vast desert of Leghorn or straw. These structures were tied securely under the chin, and as the glory of the big sleeve had now collapsed to flappiness, and the waist of the gown became plain, high-necked, and relieved only by a wide, flat collar, the combination had neither restful severity nor attractive coquettishness. It was simply ugly.

In 1848 dress became even more commonplace. The straight, full skirt was gathered in a sort of barrel shape about the stiff, pinched waist. The corsage seemed to be an attempt to subdue every curve of the human form, with its under structure of wooden corset board and its prim outline devoid of trimming. The sleeves were an unshapely coat cut, and the bonnet was the ugly cottage pattern.

But greater horrors were to come with the crinoline period, for which was responsible the beautiful Empress of Napoleon III. In the old days of huge panniers, when they were worn only by grande dames, the rich brocades and costly stuffs draped over them had made them at least tolerable; but when the steel cages became the framework for all sorts of cheap cottons, flimsy mixtures, or silks emblazoned with ruffles or hideous designs in gimps or narrow ribbon velvets, they were sights to shudder at. About the time they reached their largest dimensions, the "tilters," the wearers still further widened them by looping the dress-skirt in regular festoons over the petticoat, so as to show the latter for a space of about six inches.

Here is an actual description of a toilette of that period. A white petticoat having a well-starched ruffle and three tucks. Over this a light blue silk skirt barred with black, and looped in regular festoons entirely around about eight inches above the ruffle. A loose fitting black silk sacque coming a few inches below the hips, trimmed with jet galloon. The hair arranged in a huge "chignon" or waterfall, which meant that it was tied at the back and then drawn over a structure of wire or curled hair, till it was almost the size of a second head, and covered with a silk net; the whole surmounted by a little flat hat about the size of a saucer, tilted down over the forehead, almost touching the eyebrows, and fastened with an elastic ribbon which passed under the great knob of hair. This hat was of black Neapolitan trimmed with a spray of vivid green satin flowers. Fortunately there was not room on it for anything more.

The saucer hat came after the "sky-scraper," which was the immediate successor of the cottage bonnet. The "sky-scraper" probably thought it was quite coquettish after the exaggerated demureness of its predecessor, but it succeeded only in being extremely ugly: Its greatest vogue was in 1863, when crinolines attained their largest size. Here is a description of one worn at that time: Bonnet of rough straw with a curtain of green ribbon at back, a bunch of pink moss buds on top, another bunch inside, to help fill the vacancy over the

forehead, and wide green ribbon ties.

The dress seen in our illustration of the lady with the bouquet is that of a later period, and the modified Watteau still later, after crinolines were abandoned.

In the centennial year, 1876, the gown became clinging. It at least had the virtue of following the lines of the figure, and where the form was well proportioned the effect was most pleasing. But this degenerated into the "tie-back," which meant that a woman's draperies were fastened back with such a vengeance, that to take a long step was impossible, and a jump meant disaster.



A "WORTH" COSTUME, 1894.

The reign of the useful polonaise began in the early seventies. It was made generally of wool and was worn over a skirt made of silk or velvet.

One lady who spent three weeks at the American Centennial Exposition wore throughout the entire campaign a black silk skirt, over which was a polonaise of thin gray wool, fastened in front with tiny black silk buttons, and having down the back of the corsage three rows of the same buttons. A neat white ruching was about the throat, and the hat was a black straw walking shape, having a full bow of black ribbon in front, and a black ostrich plume, which passed over the crown and rested against the shining "French twist" of her dark brown hair. She said the costume was cool, comfortable, and did not show dust. Certainly she must have presented a refined and ladylike appearance, if nothing else.

The Worth costume of 1894 has good lines, and an absence of exaggeration in



THE CRINOLINE PERIOD (NAPOLEON III.).

trimmings and "furbelows" much to be commended. Alas! the very next year the sleeves enlarged to enormous balloons, and the skirts assumed the shape of an inverted funnel. But happily these are things of the past, and we are back again almost to the dress of 1894.

It is to be hoped that there may never again rise up even the ghosts of the "sky-scraper," the "coal-scuttle," or the "saucer" bonnets, much less the "tie-back," the "chignon," or the horrible crinoline.

TURBANS were much worn in England and among the Colonial dames of this country as far back as 1760. These head-dresses, borrowed from the Turk, were becoming to many young and pretty women, but afterward their almost universal adoption by the wrinkled dowagers made them ridiculous. "Silk and Tinsel Turbins" we find advertised in the Boston Evening Post of 1763, and in the Connecticut Courant of 1767 is an account of a box containing a "turbant and tippet."

The names of some of the colors worn in the end of the eighteenth century are highly amusing. Think of "agitated nymph's thigh," "newly arrived people," "canary's tail," and "stified sigh."

It is a good general rule to avoid contrasts, even harmonious ones, such as that of rose and green in rooms which open into one another. Tones of a single color give an air of largeness and harmony which, if not secured at first, cannot be attained later.





COSTUMES OF THE LATTER PART OF THE REIGN OF LOUIS XVI. (1782) REPRESENTING A TYPE OF THE TRANSITION FROM THE ELEGANCE OF THE CLOSE OF THE REIGN OF LOUIS XV. TO THE EXAGGERATION OF THE PERIOD OF THE DIRECTORY.



THE EMPRESS JOSEPHINE. AFTER THE PAINTING BY DAVID.



MADAME HERNSET. FROM THE PAINTING BY HEIM. COSTUME OF 1824.



MADAME HUERTA AND HER CHILDREN. FROM THE PAINTING BY D'ACHILLE, DEVERIA. COSTUME OF 1830.

## DESIGN APPLIED TO WOOD-CARVING.

BY KARL VON RYDINGSVÄRD.



DESIGNING is the creating of something different from anything existing, either in its parts or units, or else in the rearrangement of familiar units. This requires thought and originality. Let not the word originality alarm you. A child may, and generally does possess it, and the teacher's efforts, so far from encouraging crude originality, tries to curb and direct it. It is enough that the untrained mind and taste of the child be restricted by artistic laws—symmetry, repetition, alternation, radiation, contrast, harmony, foreshortening, and light and shade. Use the best examples and only the best, which have been created by taste and truth. Direct the attention of the pupil to the characteristics and beauty of the forms with which the construction lines are clothed; then require the forms to be put together in some new way. No lack of originality will be observed in the process. In this way should historic ornament be taught, and in a short time the characteristics of the great schools become so familiar, that designing in a given style, when required, would be a pleasure and a pastime.

The forms used in the great historic schools are comparatively few, for many forms run through many schools, the variation in treatment being due to the different modes of thought, customs of life, and consequent art requirements. For instance, the capital, the architectural member which crowns the supporting columns of temple roofs and porticos. It is a feature of every historic school of ornament, but each receives a distinctive expression according to the plant-forms peculiar to the country where that particular school prevails. Of these plant forms the capitals were almost invariably composed, one exception being the Saracenic. In Egypt we see the stately papyrus and graceful lotus expanding into the bell-shaped cap, while in Greece, where nature was so faithfully and worshipfully studied, we find in addition to the graceful acanthus—the plant-form most common—the volutes of the Ionic style—said by some to be an adaptation of the ram's horn, by others to have been suggested by the curling locks of the Grecian maidens—as well as the anthemion, the echinus and astragal, the latter two suggested by the egg and an arrow-head.

When we come to the Roman style, we find the inferior art sense and the tendency to sumptuousness crowding the Greek elements into a confusing mass, the only touch of originality being the softening and rounding of the prickly or acute edges of the acanthus.

The Byzantine and Romanesque styles are so much in use in this country that their caps may be mentioned. They seem to possess the roundness of construction of the Egyptian caps to a great degree, while the acanthus leaf is sharply edged (resembling the Greek), and the deep-channelled veining of the leaves gives a characteristic touch. In the Gothic caps the oak, the maple, the vine, and the rose are used instead of the acanthus, and in their delicacy and refinement suggest the unsurpassable Greek. One characteristic feature of the Gothic cap is the use of the leaf unit in a curling manner, at the corners of the caps, a "bosse" effect being produced. The Renaissance, so universally used here to-day, appropriates

the best ideas of all styles, and is justly a favorite because of its adaptability to so many uses. It is not limited, like the Louis Fourteenth, Fifteenth, or Sixteenth, and the Rococo, to interior work of a more fragile nature, requiring a somewhat fantastic treatment.

One of the greatest secrets of successful designing is the power of adaptability. Designing is such a curious combination of the creative and of the imitative faculties, that it is not at all easy to determine the proportions and influence of each on the finished product. To become a designer, both original and clever, requires, first of all, a faithful and sympathetic study of the great facts of nature; the would-be designer must become familiar with the coloring, the play of light and shade, and the scheme of composition of the natural objects by which he is surrounded, and only after that is done can he be competent to make a conventionalization which, while filling all the requirements of decorative laws, shall pay due regard to the truths of natural growth. A conventional treatment is only the perfection of a type, and while a more exact balance of lines and forms is thus obtained, the graceful vagaries of nature, which constitute half its charm, are obliterated. But we can only imitate and adapt; therefore it is necessary that the result be a conventional one, though this does not imply absence of beauty; indeed, it seems as if an increase of beauty attended some conventionalizations. For example, can more pleasure be well obtained from the blossoming plant itself than from the exquisitely refined anthemion of the Greeks, an ornamental form based directly on the honeysuckle?

The representation of the human figure in any branch of art is the highest point and the most difficult to which the artist can attain; next to this flowers from nature are the most difficult to render well; carvers in wood should not, therefore, undertake them till they have had much practice. It is best, as I said before, to choose in the beginning some bit of conventional ornament from one of the historic schools, using first those with well-defined geometric construction, to accustom one's self to bold, long sweeps, and pure lines, and broad proportions, going by degrees to things more elaborate, with finer details. The Swedish "allmoge," or peasant style, called in this country "chip carving," lends itself with especial fitness to the beginner in wood-carving, for it is of purely geometric construction, and can be laid on the wood by the use of compass and rule. The tools necessary for this style are a veining tool, a parting tool, and a skew, and the relief is of the same depth throughout. This is a style rich in effect, and admitting infinite variations and combinations. Another effective and simple style, though appearing elaborate, and one to be used in first carving curved lines, is the "Dragon" style, also called "Viking" style, as it was used by the Norse vikings to decorate their ships. The prows were nearly always carved in form of a dragon head, and similar heads are seen emerging from the interlaced work of which the style is composed, hence the name "Dragon" style. This has but one depth of relief, is composed of pure curves, and the cuts in carving it are easy ones.

It is not necessary to copy any example of historic ornament with blind fidelity, but, as before stated, study the characteristics of the style, and having entered into its spirit, attempt a modification, then a greater departure, till finally something quite original will be reached. Wood-carving must be treated as an art requiring intelligent thought, skill, taste, refinement, and appreciation. The nature and capabilities of different kinds of woods must be made a familiar thing; the effect of different woods in different positions, as high or low, in light

or shade, on exteriors or interiors of buildings, must be understood. The technique, depending on the graining or porousness of the wood, must be mastered. A long, flat curve would be extremely unfit to place along the grain of a kind of wood whose fibres were apt to split off easily, nor could a very abrupt and deep curve be used at right angles to the grain with any better success. The depth of the relief must be determined by the tenacity of the wood, a very great depth being unsuitable where the layers easily separate. For under-cutting the wood must be firm, also for sharp-angled designs. A firm wood can be treated with a bolder, sketchier design than a soft, pliable wood. Then comes the place to be occupied by the carved object. A chair back should not be carved too sharply nor a mirror frame too deeply; but it must not be supposed that in designing for wood the peculiarities of material release us from obeying the laws of ornamentation in general. In carving for exteriors, it should be remembered that concave surfaces absorb light, and that convex ones radiate light. If the work is to be located in a dark place, the flatter the relief the more distinctly will it be seen; but in such a case the outlines must be very sharply cut to save the work from weakness or dullness. In a dark place the effect of roundness is gained by sharp under-cutting, which causes a crisp shadow. Dark woods need deeper cutting than light ones, in order to insure more contrast of light and shade. An effect of bright light can sometimes be given to a part that is not really in bright light, by placing near it a form that casts a strong, deep shadow beside it, and a very pleasing half tint can be obtained by reflections on parts in shade from surfaces in high light.

Designs for furniture should never interfere with the use of the object or call attention from it; place ornament where it seems to be wanted and where the article would be less beautiful without it, then the effect on the mind will be pleasing and the eye will rest with delight upon it. Let the principal part of the design be managed so that it gives character to the whole, while the details are properly subordinated to it.

For a dead finish for black walnut furniture, take equal parts of burnt umber and well-ground pumice-stone. Mix them well, and apply with a woollen rag or haircloth dipped in raw or boiled linseed-oil. The longer you rub, the better the result will be. To darken oak, it is a very good plan to wash it with aqua ammonia or with lime-water. Some kinds of mahogany are greatly improved by a wash of lime-water, the color becoming darker and richer.

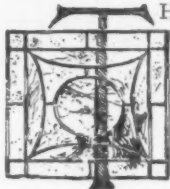
To transfer a design to wood or metal, place a piece of carbon paper upon the metal, and lay over it the design. Then, taking care that neither of the papers shift—this is of paramount importance—trace firmly over the lines of the original with a bone point or knitting needle. If the original is not valuable, it is well to use a hard lead-pencil in place of the stylus, so that record may be left of the lines actually traversed, and none omitted or gone over twice.

WALNUT, oak, or other dark woods are the best for fretwork. A light, closely grained wood, such as birch, stained grass green with transparent dye, looks very well. As a rule, it is best to avoid the fancy tools sold in sets in boxes; they are usually of inferior make. For a beginning, a dozen assorted gouges, chisels, square and skew, a V tool, pick, pattern-wheel, rasp, files half round and triangular, mallet, saw, plane, compasses, sandpaper, and glue will be found sufficient.



## THE HOUSE.

AN OLD-FASHIONED ROOM REMODELLED.



THE illustration given below shows how an old-fashioned, commonplace room may be made dainty and attractive by a very simple and inexpensive treatment. It is suggested that the ceiling be painted a light emerald green, and the stencilled ornament a pale chrome yellow. The frieze should be about eighteen inches deep, with

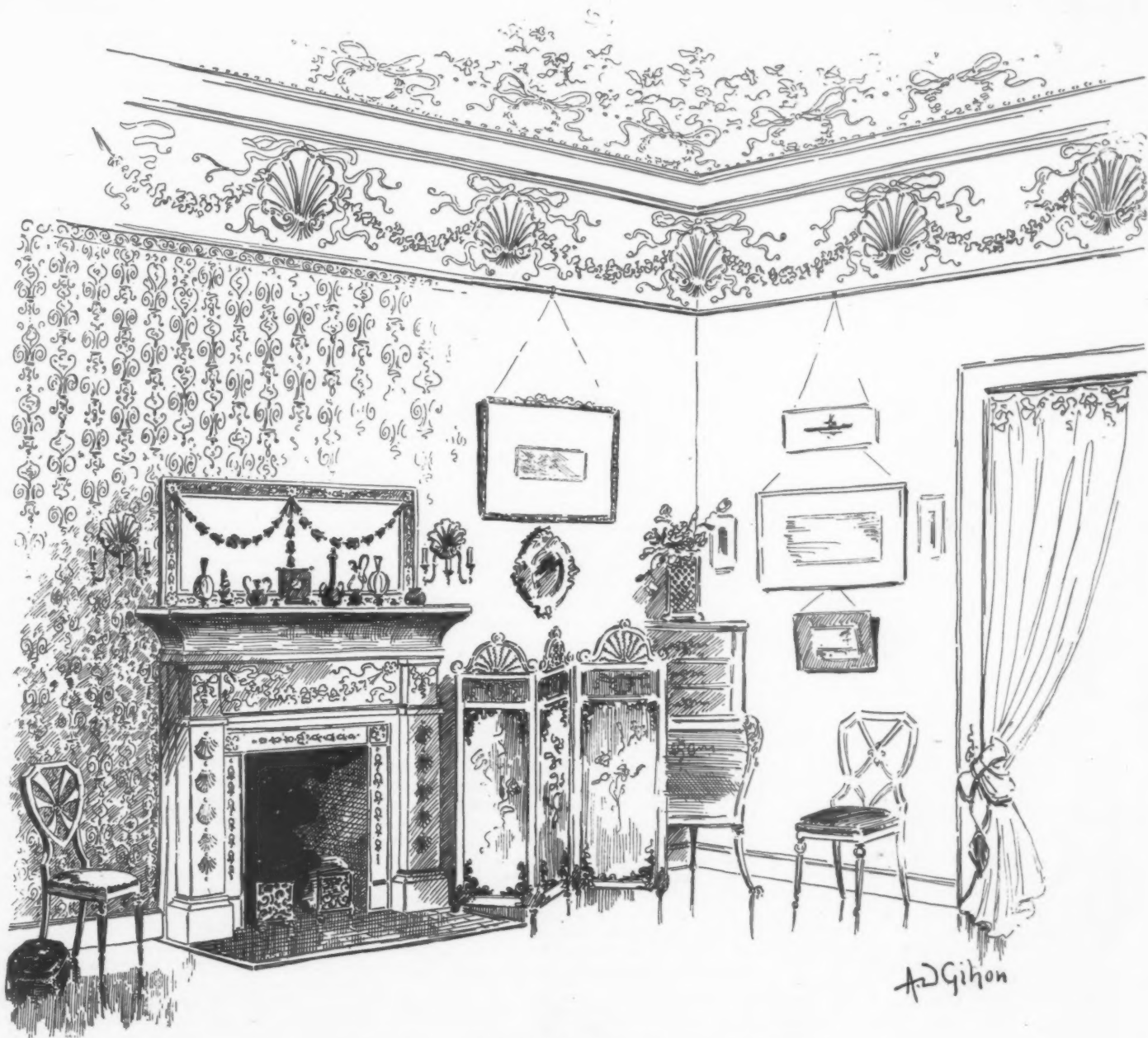
stone or wood, it should be painted a light emerald green, dead finish, with stencilled ornament, in aluminium or silver bronze. The baseboard of the room should be also painted emerald green.

It would look better to have the hearth of 4 x 4-inch light chrome yellow tiles, but if that is impracticable, first sandpaper the existing one and stain it with a very light walnut or pale green stain.

INDIGO, Ochre, Indian Red, and White are the chief oil colors employed in stencilling. Indian Red is lightened with Vermilion and darkened with Black. Ochre is lightened

Vermilion is lightened with Gold or Yellow and darkened with Carmine and Chocolate. Orange is made by mixing Vermilion and Indian Yellow. Purple, of Blue and Carmine, in large or small quantities, according to the shades desired. Yellow and purple contrast, so do Red and Green, Blue and Orange, Yellow Orange and Blue Purple, Blue Green and Red Orange, Yellow Green and Red Purple. Gray may be introduced in any combination of color, and it harmonizes perfectly with either blue or crimson.

THE best kind of wood for pyrography is bass, which is commonly known as Ameri-



AN OLD-FASHIONED PARLOR REMODELLED. BY A. D. GIHON.

top and bottom borders in emerald green, as in the ceiling; the stencilled ornament being put in in aluminium or silver bronze. The central ground of the frieze may be darker chrome yellow than walls. The shell ornament could be stencilled light chrome, and afterward outlined and touched up with aluminium or silver. The wreaths and streamers in the frieze should be light emerald green, touched up and outlined as in the walls. The walls should be light chrome yellow, the paint or sizing being mixed with painter's glue.

If the room possesses a mantel, either of

with White and deepened with Red. Chocolates are composed by mixing Indian Red, Vandyke Brown, Black, and a little Vermilion. Neutral Tint is composed of Indian Red and Blue. Browns are made of Indian Red and Black, Vermilion and Black, or Carmine, Vermilion, and Black. Crimson may be made brilliant with Vermilion and deepened with Blue or Vandyke Brown. Green is lightened with Yellow and deepened with Blue. Indian and Lemon Yellows are lightened with White and darkened with Vermilion. Light Blue is lightened with White and deepened with Indigo.

can whitewood. It gives beautiful effects by its contrast with the rich browns, shading almost to black, that are obtainable by burning. In well-executed geometrical or semi-conventional designs it is difficult to believe that you are not looking at inlay work. The rich quality of old ivory may be given to a panel by burning the background and keeping the figures light, or reversing the process and leaving the ground light. Pine, oak, elm, sycamore, holly, chestnut, and lime are also good woods. To give a proper finish, a fine polish or varnish must be employed.



## CHINA PAINTING.

MRS. LEONARD'S TALKS.

## FIRING.

LAST month our talk was about paste and enamel. Since then I have had an experience which may help you if you ever happen to be in the same difficulty. So, before saying anything about firing, I will give you the result of that experience with enamel.

I was in a great hurry one day trying to finish a piece of work, and had only a small quantity of turpentine, which had been standing quite a while in a bottle not very tightly corked, consequently it had become oily or fatty. The temperature of the room was somewhere in the eighties, making the turpentine still more inclined to run; and I could do nothing with the enamel, it spread all over everything. Remembering an old custom of the decorators in Dresden, I dipped the extreme end of my knife in water, and then rubbed up the enamel. The effect was like magic, and both enamel and paste stayed *exactly* as they were laid upon the china. The amount of water used must have been less than a drop. The fault, to begin with, was the oily turpentine. When you are purchasing any always ask for *rectified* spirits of turpentine.

Every one admits that china painting or decorating is the most fascinating of all arts, but to make it completely absorbing and interesting to the highest degree, you must do your own firing. A kiln will soon pay for itself, besides being the greatest comfort and convenience. It is an absolute necessity if you are teaching. The perfection of kilns has done more to spread the popularity of china decoration than anything else. If one lives in a remote locality and has no gas, the same results may be obtained by charcoal, gasoline, or petroleum. I have yet to be convinced that a charcoal kiln does the best firing, as many or most all foreigners contend, and unless one has a man to assist, charcoal makes too much dirt for a woman to handle.

I find that each person has his or her theory regarding firing, stacking, etc. I will give my own experience of ten years. It seems to me the simplest thing in the world to fire, and I have *never* had anything spoiled which was really the fault of the kiln. In the first place, you must have a kiln of the best make, and have a good pressure of gas (more really than is necessary). My kilns have always been convenient to my studio, either in the room or on the same floor, which is the greatest convenience regarding the handling of the china. If your kiln is in the cellar, you must be particularly careful about moisture, which is something that will absolutely ruin your work, as it drips down from the kiln on your china, carrying the paint with it.

It is a good plan to dry your kiln thoroughly before using it. I never do, because it is not necessary, as I use it every day, and sometimes two and three times a day, but if my paint and gold are not sufficiently dry and I have any dark tints on the china (especially maroon), I light the gas after stacking the kiln, and leave the tops off for five or ten minutes, which allows every piece, as well as the kiln, to dry. Then I turn out the gas, put the tops on and fire.

This I do not consider absolutely neces-

sary, unless, as I said, the kiln has stood a long while unused, or there are many wet things to be fired.

It is better to let your work dry naturally and not hurry it too much, but there are times when the china must be fired, and it has to go into the kiln. I never like to fire enamels or paste unless both are thoroughly dried, and it is better not to dry them artificially.

Carmines need a strong fire. I use only Carmine No. 3, and it is beautiful when fired just right. I place it in the middle of the kiln, and am very careful to turn off the heat just as soon as the kiln looks white and misty inside. If you hold that degree of heat too long, your Carmines and Ruby Purple will assume a blue tone. Carmine No. 3 must be used in light washes, too, or if heavily laid it has a brick-dust appearance. So also if a pink is underfired it will have that same appearance. This fault can be remedied by refiring, but scarcely so if it is laid on too heavily.

I have more complaints of Maroon than anything else. That, you know, is about the same as Ruby Purple in powder and is dusted on. In the first place, you must use the proper grounding oil, and it must not be put on too thickly, or it will have an ugly, mottled appearance, brown in spots. No amount of heat will remedy it. You must have just enough powder on the china to look smooth, not showing a particle of the white of the china through it, not even seeing the glaze of the china. Then it must have one good, strong firing either the first or last time. I believe it loses a little of its brilliancy in the second firing, and a third one is almost sure to hurt it; so try to complete your decoration in two firings, and be careful as with Carmine. The other dry colors are much more simple, and can be laid on thicker, without the same danger in firing.

Since learning how to make gold myself, I have found that good, pure gold requires a strong heat, and that a strong heat will never injure gold that is gold.

Let me advise all who can prepare gold to do so. You can then have it just in the condition you may wish, and you will know that you have the pure article instead of a lot of alloy.

If your gold rubs off in burnishing, you may know that it is not fired enough. Discontinue burnishing and refire, giving it more heat. When your gold turns dark after a time, you may know that it was put on either too thinly or that it has been underfired. There seems always more tendency to underfire than overfire.

Both Deep Blue Green and Violet-of-Iron need a strong fire to glaze; add always a little flux to each. Dark Blue, Deep Blue, and Old Blue glaze highly at a low temperature.

Strive for a good glaze in firing, for nothing gives the decoration a more finished appearance, besides making it an impossibility



for the paint to wear off, as the glaze of the china and the paint are thoroughly united, which is the object of the fire—to hold the two together. The advantage of having a kiln is that with every firing there is something new to be learned. Make experiments, and it will not only keep up your interest and ambition, but you will gain a great deal by it. Try making your own combinations of colors, so that you may be perfectly independent always.

ANNA B. LEONARD.

## CLOVER STUDIES.

BY C. E. BRADY.

WE are accustomed to regard clover in a general way as "pink" and "white," but if we look up different plants of the family we shall find many variations in color and growth.

Recently I saw in some of the florists' windows great bunches of crimson clover, which was doubtless a novelty to many; it certainly furnishes another good flower for decorators. The heads or spikes are long and slim, the longest fully three inches and of a fine, clear crimson, say from Carmine 3 in the lights to a medium strength of Deep Purple. The young heads showed probably two thirds from the sharp-pointed tip a bright pure color, then ran into a clear, tender green. And this was the way from the tiny buds up, the smallest showing a larger proportion of red. The old heads have brown and reddish-brown dried flowers at the bottom, with only the tip of clear color.

The stems and leaves were bright, whitish green, the backs quite gray and lighter than the face. The long heads sometimes drooped very prettily. The plant is good for strong, bold work. A field of it is a fine mass of color, and naturally the flowers can be studied to best advantage when freshly gathered.

Yellow clover has a pretty growth. The small heads of yellow flowers with several large and small leaves are in peculiar clusters along the main stem, almost like a vine, and admirably adapted for a trail around the top of a bowl or the edge of a tray.

The heads are not over one fourth of an inch in diameter, and in favorable locations will sometimes be an inch or more in length, but usually not over half that, and a bright, clear lemon yellow. They are formed of the same little, pea-shaped flowers of other clovers, but being so tiny, show only a surface of yellow broken with green. They will be on stems of various lengths up to two inches, and with smaller leaves and the ripening flower heads (which show the seeds standing out singly, like the scales of some cones) grow from the axil of one large leaf, which has a long stem and is furnished with two long and prettily shaped stipules. Sometimes a second stem starts from the group with its independent set of leaves, buds, and flowers. These groups are at intervals of one to three inches along the main stem. The leaves have one single midrib and are of a bright, sunny green. Altogether it is a very dainty plant, and could be made very useful.

Sometimes in stretches of sandy meadowland we will find great patches of clover of a beautiful gray lavender shade, the pretty heads of the Rabbit Foot, or, as the children say, Pussy Clover, soft, furry little things, making a harmony in pink and gray. The largest heads may be fully one and a half inches long and about one half inch in diameter. At first the light, gray-green undertint has a delicate sheen of warm lavender that shows strongest at the outlines and tips, but this color is so mixed with gray, that in whatever position they stand, the



effect is soft, like a mist. The gradations from this to the fully matured head are very beautiful. The seeds are almost white, making tiny spots, which show just on the middle or most prominent part. As they ripen, at the bottom of the head first, they turn a soft yellow brown, and the violet color takes on a yellowish warmth. Sometimes this will be while the upper part still shows the delicate green and pink, but usually the whole tone of the violet strengthens so much so that the tip will be the lightest, and the warmth of the yellow brown spreads up from the bottom like an inward fire. This would be easily given by slight washes of Yellow Brown over the pinkish lavender, remembering to keep away from the outlines, which must always preserve much of the gray to round up the head, and keep the soft, furry look.

The whole tone of the plant, stems, back of leaves, and young flower heads is mostly gray green. The face of the leaf is slightly darker, with one strong vein through the centre, and a slight tendency to fold, and also to roll under at the edges, giving very decided light and shade. As the seed heads ripen the stems turn a warmer color, something like yellow brown with a little deep purple. First, the stipules at the joining of the leaf and stem will be bright while the stem is yet green. Then the color spreads over the whole plant, some of the leaves, which are very small and narrow, taking the same. The plant is from nine to twelve inches high, and very branching. Near the ground the color is stronger, more like Violet-of-Iron. I have been thus careful in detail, as this plant, though most simple, gives a chance for effects quite different from any flower in common use.

Sweet clover, both yellow and white, is delicate and decorative, and well adapted for use on china. The long, slender stems that form a large bush terminate in several drooping racemes of little, pea-shaped flowers. The clusters of these small leaflets are dark green with strong gray lights and whitish backs. One deep indentation down the centre partly folds them together, dividing the light and shade in half. The stems are tender green, growing lighter toward the tips, and the small, unopened flower heads are marked by the buds like a little cone. Full opened flowers are single and in clusters about the stem for a space of two to three inches, and from that in all stages to the tip. Old heads have withered flowers at the base, with open ones at the tip, thus giving considerable variety.

The common White Dutch Clover shows a great diversity in coloring, some seasons more than others. Examining a head of this—perhaps the most plentiful flower we have in the land—we find a marvellously dainty structure. The tiny, pea-shaped blossoms on these single, thread-like stems, united to a common stalk, form sometimes almost a perfect ball. In some cases the little stems are very pale green, and again like a pale Violet-of-Iron. The calyx is a very delicate green, almost white, the flower yellowish or greenish white. In the bud all grow upright, the unopened flowers in the centre making a mass of green. Later they part and show color, but still standing upright. Then one by one those on the outside turn a pinkish brown and fall down against the main stem. The head just matured shows a pink heart and a flush of green all among the flowers, with the main stem a bright, tender, yellow green. As the flower fades the calyx and small stems take on a very delicate tone of deep purple, so that the heart deepens to crimson, in strong contrast to the white flowers, which lose the green and take more yellow. Those that are fading and falling about the stem are a soft color, like warm gray, not strong, retaining the crimson calyx. Sometimes the oldest may be yellow brown, and those just



dropping a delicate pink; or the whole may be yellow pink in various degrees of strength. Again, the calyx will remain almost white, the tips only, like needle points, taking the strong pink, but this gives a pinkish undertone to the base of each little flower; or the wings of each flower may be a most delicate pink. The standards and keel are yellowish white, with stems of strong pink, and calyx almost white, tipped with green; the base of the flower where it joins the calyx is pink, like the stems, thus giving a pretty yellow-pink flush to the whole head.

In a handful, one will find almost every play upon these colors, and if the details are observed, in such a degree as possible in some part of each flower they will prove some of the most pleasing models that we have. The leaves are small, and the white markings not so strongly defined as in the common red.

The pretty Alsatian or Alsike clover is like the white variety in structure of the flower, but in manner of growth resembles the common red sort, except that the flower stands on a long, clean stem, without the setting of green leaves. The foliage is bright, dark green without markings. In color the flower is a clear shell pink. Deep Red Brown would perhaps be better to use than Carmine, as it has no hint of blue. The small buds are wonderfully pretty, the little pink flowers folding in to a common centre. Then as they begin to part, forming a pink cup, and later showing the tiny pink-white calyx, and a flush of green in the centre with the pink, made by tips and markings almost too small to distinguish. As the flower matures and falls apart the color grows paler, the standards almost white, and the stems distinctly green. The fading flower falls about the stem and takes color much like the White Dutch. In some the stems and calyx will be a clear, whitish green from the first, and this makes a charming, cool contrast to the pink. It is certainly one of the daintiest little flowers that we have, especially in this part of the country.



## WALL FLOWERS.

THE pretty, tawny yellow reds are given to us in so few flowers, that we shall find the study of wall flowers given with this month's issue useful in a great many ways. These reds having so much of brown in their composition are more manageable than those of nasturtiums, which tantalize one with a vermilion-like brilliancy that cannot be imitated.

Taking first the upper spray, the flowers may be laid in with Yellow Red and a little Yellow Brown, using also a very little flux. The markings running out from the centre will be taken out with the scraper, and the centre filled in with Silver Yellow; but be careful not to encroach upon the red; at the same time the two colors must be slightly blended together that there be no harsh lines at their joining. All this first laying in must be done in a clean, workmanlike manner, using enough medium to float the color well. On this depends the purity of tone and depth of glaze. A little balsam mixed with the lavender will help to this end. Model the red with Carnation 2, and over this is a stronger color, Carnation and Brown 17, but notice how points of pure red are left between this and the first used. On no account must this red be lost entirely, and each coat of color must be laid without disturbing that which is underneath. Effects are got in this way that are made in no other manner. Shade the yellows with Brown 17 and a little red in the heart. By closely examining the first broad tints of light, it will be seen that parts have a very slight brownish cast. This is given with a very thin touch of Brown 108 over the red.

The coloring is so decided in these flowers, and at the same time calls for such delicate work, that it is worth every care just for the practice alone, and in all this modeling study the shape and meaning of every touch, and then lay it on without any hesitation. Much depends upon the brush, which must be of good quality and in perfect condition.

The lower spray repeats the same treatment, only there will be no Yellow Brown in the first coat of Yellow Red, and the strongest shadows will want some Chocolate Brown or black, or perhaps Deep Red Brown, with the other colors. Here the wash of Brown 108 over is very apparent, especially in the large bud that is hanging down, and in parts of the wide-open flower. The distant flowers and ends of buds call for Warm or Pearl Gray with the colors already used, and there is a pretty variety in the tinting.

Light Sky Blue is used freely in the greens, with Moss and Brown Greens and Brown 17, a little Yellow in parts, and Night Green; Night Green, Pearl Gray, and Brown 17 are used in the background. Use for it a broad, flat brush, and try to keep the flat, abrupt, water-color touch.

Now, what uses can we make of our study? The whole as it is would be a beautiful panel for wall decoration or to insert in a cabinet, or with others in a mantel—all wants that should have more attention from amateur decorators. A clever woman may often in some such way complete an otherwise unfinished scheme of color. With a little change in grouping, it can be used for a lamp vase, but then give it a background of rich red and golden browns. The sprays can be used separately on plates—for instance, with scrolls of raised gold. The peculiar coloring will also make them of use in grouping with other flowers.

If greatly reduced in size, one half or two thirds, these flowers would give a rich scheme of color for a chocolate set, on a ground of Trenton Ivory, running into Brown 108 or of Light Coffee, or a thin tint of Yellow Red, which makes a pink cream.

## TAPESTRY PAINTING.

BY E. DAY MCPHERSON.



ONE of the most important points in tapestry painting in the dyes is to obtain the right kind of canvas. The steaming process also is necessary to fix the colors and to give the painting the softness of effect seen in the wrought tapestry. But this can only be accomplished upon a material woven with especial reference to the work demanded. It should be of wool, with the threads twisted so hard that they will bear up the colors. The weaving must be both close and even, so as to resist the scrubbing of stiff brushes, necessary to make the liquid saturate the canvas. The soft wool canvas that is generally sold in the shops absorbs both medium, water, and color, so that the after steaming is really only an injury, especially if there is much contrast of dark against light colors.

It is, however, well adapted for painting in oil colors, as it absorbs the oil and lets the paint sink in, giving a softness of effect that will of itself aid greatly in the imitation of dye painting.

Speaking of steaming tapestry reminds me of what a clever pupil told me once of the way in which she steamed all her small dye paintings. Her studio was heated by steam, and she fastened a "rose sprinkler" to the nozzle of the radiator. Turning the steam on full blast, she held the painting over it, face up, until the canvas was thoroughly penetrated by the steam. It was constantly moved, so that the whole surface would be reached, and care was taken that no drops would condense on the face of it.

Many people do not have the tapestry steamed, preferring to paint without the medium, merely mixing the colors with pure water. If this is done, the canvas should be thoroughly wet with water over all spaces on which flat washes are to be put, such as sky or water. The colors can then be floated on. Very charming effects can be obtained in this way, but the painting must often be retouched, as the dye colors are apt to fade unless fixed by steaming. Fine linen canvas can be very effectively painted on in this method.

The color must be well scrubbed in in all local washes, but may be held more on the surface in shades and accents. Mix a little tapestry medium or gum with the darkest accents if the canvas is very porous. Be careful, however, not to throw these washes out of tone by using the gum too thick.

Oil colors are often substituted for the dyes. This is a questionable method. At the very best the colors are too solid in themselves to preserve the perfect flexibility of the material painted upon. This is the one quality of tapestry that is characteristic, and must be entirely preserved if a correct technique is required. Textile painting is not adapted to the reproduction of the effects of easel pictures painted in oil. Where this is wished for decoration, canvas for the purpose should be chosen. Take care that the paint does not have too much oil mixed with it, and that the white is ground extra stiff. For stitch canvas, it is best to

mix all the paints with naphtha and use them like dye colors. The wool canvas also should be painted with the colors mixed with naphtha. Mix all tints into a smooth paste before using. Paint with as large brushes as possible, and when painting figures tone all the outlines of the features well with the half tints. The shades of flesh all hold reflected lights, and these should all be carefully indicated, especially in the face, as they are invaluable in giving life and vivacity to the expression.

The carnation tints can be touched in in light tones upon the forehead, over the eyes, on the chin, and on the tips of the ears. Those in the cheeks should be laid in a triangular shape, with the apex at nostril. But of course it must be so well blended that any

Siena and Raw Umber in the shades and Naples Yellow or Raw Siena and White in the lights, toning with Rose Madder and Blue mixed to a violet hue. A little Burnt Siena in the shades and Orange Chrome in the lights will serve to give a warmer tone.

The eyes should be painted with great care, with especial attention to the accents of light and shade on the flesh around the eyes. The broad mass of shade over the eyes should be somewhat darker than any other in the face.

The touch of vermilion seen in the inner corner of the eye is valuable as giving brilliancy. So also the "catch light" in the eye itself. This should be put in first with a touch of white and blue, afterward a little glint of pure white toned with the least bit of yellow is added in the middle of this.

The white of the eye must be well toned with a gray made of White, Rose Madder, and Raw Siena mixed to a neutral gray. Add all these touches in as broad a manner as possible. Blue eyes can be painted with Cobalt Blue and White toned with Raw Umber and Burnt Siena. Brown eyes are painted with a local tint of Burnt Siena shaded with Caledonia Brown and Rose Madder. A touch of Orange Chrome in the centre of the reflected light in the iris will give a greater brilliancy. Paint black eyes with a local tint of Rose Madder and Blue shaded with Ivory Black and Brown. Use all these colors very thinly.

## BACKGROUNDS.

Backgrounds must be well considered in relation to the tone of the principal group or groups of the picture both in point of color, hue, and values of light and shade. In the case of figures, the greatest care must be taken to harmonize the flesh tints with the whole scheme of color in the background in such a way that the figure will be brought out in the desired relief. The light part of the background is generally brought against the shaded side of the figure, and the flesh tints are repeated in the background in broken tints. The coolest tints usually come next to the flesh and the warmer ones at the outer margins of the picture. Light, clear half tints in warm or cold grays are valuable for all light pictures in a purely decorative style.

The following colors mixed with more or less of White will make a very good combination for such backgrounds: Raw Umber, Raw Siena, Rose Madder, Cobalt and a touch of Ivory Black; Brown Madder, Antwerp Blue, Yellow Ochre and Raw Umber; Venetian Red, Cobalt and Blue Black; Vermilion and Cobalt; Emerald Green, Light Red, Raw Siena, and Cobalt.

Flowers painted in oil colors are a very effective form of decoration. They are especially so when used as accessories to figures and combined with geometrical forms as borders. Large, single-petaled flowers are best. The various blossoms can be painted with much the same palette as that recommended for draperies.

Landscapes are very effective as backgrounds for a group or groups of figures. Cloud effects are much used as ceiling decorations, and marine views are always effective in wall panels.

A blue sky with clouds can be painted by adding White to Prussian or Antwerp Blue,



DESIGN FOR A PAINTED TAPESTRY SCREEN.

exact shape is imperceptible. The parting of the lips and angles of the eyes are opportunities for the most careful drawing. Paint the hair in broad masses without lines or hard strokes in shades. Reflected lights are very valuable to express the flowing grace of curls or braids. The loose, fluffy hair over the forehead is best put in with broad touches of light and shade without any details or accents of shade.

Paint black hair with Rose Madder and Black in the shades, with Raw Umber and Raw Siena and White in the lights, toning the whole with Caledonia Brown. For brown hair use Burnt Umber and Rose Madder in the shades, and Raw Umber in the lights, toning with Cobalt Blue. Auburn hair can be put in with the same colors by toning the shades with Burnt Siena. Very blonde hair is well expressed by Raw



Raw Siena, Rose Madder and a touch of Vermilion, and Venetian Red. Instead of the above-named, Cobalt may be used instead of either of these blues. Mix Raw Umber with the sky tint for the shadows on clouds. A gray sky may be made by using Brown Madder instead of Rose Madder with the same tints. Add a touch of Ivory Black in the clouds. A sunset sky can be painted with the same colors mixed with less Blue. Vermilion and Cadmium Yellow may be added for stronger coloring. For clouds, Lemon Yellow, Rose Madder, Raw Umber, Vermilion, and Cobalt will serve for sunset clouds.

The violet tones of distance can be made with Permanent Blue, Rose Madder, and Raw Siena mixed with White. Emerald Green, Raw Umber, and White can be painted into the violet tint in broken tones. For the middle distance use Raw Siena, Raw Umber, Light Red, and Prussian Blue and White. These colors may be mixed into various tints and broken one into the other. Put the touches of shade upon the tops of the ribs. This variety of handling ensures many good atmospheric effects not to be otherwise obtained on tapestry canvas.

## THE SUPPLEMENT DESIGNS.

*Almond blossom* (No. 1819).—Put behind the flowers a background of gray green strong enough to relieve their delicate pink white, which shows most in the shadows, the high lights being almost white. Let the background run off into pearly tones, of Light Sky Blue, Pearl Gray, and Warm Gray, at the bottom working it into the semblance of shadowy flowers and branches. Give the rest of the plate a very thin coat of Trenton Ivory, only enough to make a cream white, and keep up a uniform glaze.

The shadows of the flowers are broad and of a warm pinkish gray, the calyx a red brown, and the buds quite pink; use for them thin Deep Red Brown. The stamens are yellow with yellow-brown tips; in most cases they will be indicated by a gray, only a few which catch the light showing yellow. The stems are Brown 17, with Pearl Gray in the lights; those of the young growth are green. The flowers on the light side of plate, being entirely in shadow, will show no white lights. Make the edge of the plate a solid color and the scrolls raised gold.

*Dessert Plate* (No. 1820).—The third of the cone series—American Larch—requires much the same treatment as those already given for the other two. The leaves are very slender, like a thread, and the cones about half an inch long. When young they are green and violet, turning brown as they grow older, and sometimes retaining a purple hue. By making use of this fact, more variety will be given to the set.

*Plate* (No. 1827).—The butterfly border for a plate suggests a pretty harmony in yellow and brown. Tint the ground with Light Coffee or make it only a cream white with Light Ivory Yellow. Block in the flower heads with gray, and work up the stems, leaves, and shadows with soft warm olives and browns. Then cut out from the gray touches for the lights, filling in with yellow, not too strong, and work the same lightly onto the gray in parts.

A few very delicate touches of pale yellow enamel on the lights (before firing) will add to the effect, but these must by no means be large enough to suggest dots or lines, but only give a light, sparkling look.

The butterflies may be put in with Yellow Brown, marked with Brown 17 and Yellow, or with Black and Yellow, the undersides of the wings showing soft gray blue and pale yellow, with bands and spots of gray brown, and a hint of green. Or they may be Yellow Brown with a little Orange Red, with markings of Black and Yellow, the underside being gray—dark and light—with pale blue and white; or reddish brown with spots of black, bands of blue, spots and edge of yellow, the underside blue gray and buff. Another pretty combination is Brown 17 and gray, with yellow, black, and white bands, and sometimes olive green and orange appear in the blending. Almost any variation may be made, but always the underside is much softer and more gray. A chance is given here for a little exercise in designing. Try adapting other flowers to these same foundation lines, and use butterflies of harmonizing colors. They may be blue, purple, pinkish gray, white, yellow, and so forth, with various markings.



*Cosmos* (Nos. 1823-24-26).—Cosmos admits of considerable variety in coloring, many being pure white. The firm texture of the petals, which are deeply marked with lengthwise veins from centre to tip, gives strong, clean shadows; sometimes they are tinted with yellow from the centre, and again with pink from both centre and tip. Then there is a delicate, rather cool pink, and others like a moderately strong carmine with a little deep purple, and some are dark purplish maroon. In all cases the centre is yellow, like that of a daisy. Another flower having the same general appearance, and sometimes called cosmos, is a deep glowing yellow orange. In painting the designs on several articles, all these colors can be used. It will add materially to the general effect if the design is backed up with a mass of gray-green foliage, using first gray, then a stronger green, changing the direction of touches, and lastly cut out the few leaves indicated and fill in with bright warm color. The band (No. 1826) would do well for the top of a large bowl, and with foliage behind, as suggested, there might be faint indications of other flowers.

*Wheat Decoration* (No. 1825).—This would be charming for an "all over" decoration for a full-bodied vase or bowl. Make a clouded ground running from quite strong Brown 17 at the bottom to a lighter color at the top; this is got by adding Light Sky Blue or Pearl Gray. Then work out the heads of grain in olives and browns in the lower ones to the pretty gray yellow tints they take in ripening for those at the top. Accentuate the stems and leaves with clean touches of brown and green.

## ART SCHOOL NEWS.

THE Art Institute of Chicago closed its term on June 18th, but the display of students' work then opened will remain on view throughout the summer. The exhibit of the painting class is especially striking, partly on account of the use of large canvases, encouraged by Mr. Frank Duveneck. Mr. K. A. Buehr's full-length figures of a Dutch peasant woman and a young girl in brown are especially noticeable; there are excellent heads by Miss Bensley and Mrs. Palmer, and unusually good water-colors by Anna L. Stacey and Martha S. Baker. The latter has succeeded in the difficult task of painting a large, nude figure in water-colors. The painting from still life marks a high general attainment in color and texture. The drawings from the antique are less strong than in former years. Antique is somewhat of a misnomer for a class which chooses its subjects largely from the fine casts of modern sculpture, in which the Art Institute is especially rich. The drawings from life, on the other hand, are extremely able, being honest work with the point, both delicate and strong. Grace Palmer and Mary Orr had excellent examples of charcoal drawing. Mrs. A. B. Higginson and Mr. John Johansson may be mentioned for clever poster designs. The class in decorative designing makes a bewildering display of designs for everything in which design can be used, from stone-work to book-bindings, from rugs to lace handkerchiefs. Honorable mentions were given in this class for third-year work to Louise Garden and Elaine Hussey; for the second year to Fanny Brown; for the first year to Julia McConnell. Prizes of \$75 and \$50 were given for the best and second best compositions in color to Eleanor Eaton and Gwynne Price; \$50 and \$25 for the best and second best compositions in black and white to Myrtle McLane and Althea Chase. The interest in composition has been further stimulated by a competition for a decorative panel five feet long. Miss Clara Powers's has been judged the best of these. The modelling class also shows its interest in composition by a number of small sketches of groups. The best work done in this class is the life-size nude figure of a child, by M. I. Moore, and some small figures of the fates by Maude Menefee.



## NEW PUBLICATIONS.

*PERSPECTIVE*, by Charles F. Jackson, gives in a short series of problems, illustrated by plates at the end of the book, a summary view of the chief divisions of linear perspective. Its principal merit is extreme brevity, only forty-two pages being given to the text. It presents rather a summary scheme of instruction to be filled out by a competent teacher than one which it will be easy for the independent student to follow. Though so brief, it goes a little farther than it is needful or profitable for an artist to go. No artist capable of making a correct freehand drawing would care to construct by perspective rule "a hexagonal prism, one edge of the base resting upon the ground," and the other end upon a square prism. But the mechanical draughtsman will need at times to go much farther, and this work will help him very considerably. (Philadelphia: F. Weber & Co.)

*FLOWERS OF FIELD, HILL, AND SWAMP*, by Caroline A. Creevy, will be found a useful book by those who wish to know where, when, and how to find and recognize the principal wild flowering plants of the Atlantic seaboard. Certain plants grow in certain soils, and not elsewhere. Everybody has remarked that there are roadside plants, plants that grow only in watery meadows, plants that spring up in cultivated ground, and so on. Omitting trees and monocotyledonous (non-flowering) plants, our author has made very full lists of our more remarkable wild flowers, classified according to their habitats, and has given a good description of each, with a note of its flowering time. An excellent feature of the book is its numerous full-page illustrations, very neatly drawn by Mr. Benjamin Lander. It should be stated, however, that the specimens have been chosen for the purpose of showing clearly the characteristic marks of the species, and are frequently such as an artist would pass by in favor of more luxuriant growths. The cover is ornamented with a pretty design, adapted from the flowers and leaves of the blood-root. The book is supplied with full and useful indexes and a glossary of botanical terms. (New York: Harper & Brothers.)

*THE PHILOSOPHY OF KNOWLEDGE*, by George Trumbull Ladd, Professor of Philosophy at Harvard College, is a meritorious attempt to reconstruct the philosophical view of the nature and validity of knowledge which has been disturbed by modern scientific discoveries, and still more by false reasoning based upon them. Professor Ladd holds fast to the common-sense view, that the objects of our senses and thoughts have a real existence. But admitting that experience and common sense do not preserve us from error, he seeks to minimize our liabilities of that sort, and to extend the basis of certainty by pointing out what is implicated in the necessary and all but universal assumption of reality. In doing this he avails himself fully of the means brought to his hand by the "new psychology;" and it is here that his teaching may be said to be of special importance. He is a remarkably clear and cogent thinker, and, without being given to rhetorical or figurative forms of expression, a writer of considerable charm. We cannot agree with him at all points, but it seems to us that he is in a great degree successful in reconciling with the doctrine of reality views which have led others to agnosticism or scepticism. (New York: Charles Scribner's Sons, \$4.00.)

*NATURE IN A CITY YARD*, by Charles M. Skinner, describes in a series of entertaining essays the delights that a lover of nature may find everywhere, even when immured in bricks and mortar. The flora and fauna of his typical backyard are not exciting or numerous, he says, "but there are more of both than you would suspect." There are cats and a Newfoundland dog, belonging to neighbors; English sparrows, slugs, and earthworms; mosquitoes sometimes; beetles, gnats, fireflies, centipedes, and "a rarely visible mouse." These, indeed, are only a small proportion of the wild fauna, native, or occasional visitors. The flora seems to be mostly tame, the soil, composed of bed springs, potsherds, ashes, bones, oyster shells, hoopskirts, false teeth, and the like materials, being as little inclined to grow anything without culture as the mountains of the moon. But our naturalist, as an all-round philosopher, passes easily from goose bones to Bhavagat-Gitas and from clothes-lines to Plato, and, as an experienced journalist, knows how to make copy out of everything, from a rusty nail to a thunder-storm. He is never at a loss for a topic, and never dull. (The Century Co., \$1.)

*THE PICTURES OF RUSSIAN HISTORY AND RUSSIAN LITERATURE* given by Prince Serge Wolkonsky in the volume made up of the lectures delivered by him before the Lowell Institute, and at

the Art Museum of St. Louis, and the Universities of Harvard, Columbia, Chicago, and Cornell, afford many interesting glimpses of old and new Russia. The author, after a brief review of the beginnings of the Russian nation in the ninth century, and of its early monastic literature, gives a somewhat fuller account of the Tartar invasion, the rise of the Muscovites, and the final expulsion of the Tartars; and in two more lectures retraces the history of the present dynasty down to and after the reign of Peter the Great. The last three lectures deal with the literary and other movements of the nineteenth century; and these, to American readers, will prove the most interesting part of his book. Our public is perhaps as well acquainted, through translations, with Tourgenieff and Tolstoy as with any French or German writers of the century, and will be interested in what a Russian of wide culture and catholic views has to say about them, and about the general course of that literature in which they rank only as the equals of other writers less known to us—Pushkin, Gogol, and Dostoevsky. In spite of the popularity of the translations referred to, it may surprise many to learn that Russia aspires to lead the world in matters spiritual as well as material. For the Russian belief there is the reason that so much has already been produced, though the soil has hardly been touched; for our incredulity the excuse that we see Russia through the works of satirists, reformers, and nihilists. Prince Wolkonsky believes that his country is making assured progress under the present régime. He should be read especially by those who have derived their present impressions from writers in sympathy with Nihilism, if they would not rest in a one-sided view of Russian affairs and the Russian character. We are obliged to add, however, that our author himself seems inclined at times to accept current theories without examination, as, for instance, that there is or has been a universal tendency to migrate westward. It will be well to take his broader generalizations with reserve. The volume is beautifully printed, and contains a portrait in which Prince Wolkonsky appears more like a Frenchman than a Russian. (Lamson, Wolfe & Co.)

**LITERARY LANDMARKS OF ROME**, by Laurence Hutton, is the latest of that author's well-known series of pleasant little volumes of literary travel talk, which have more than once been commended. It is somewhat slighter, but no less interesting than its predecessors. (New York: Harper & Brothers, \$1.00.)

**IT MIGHT HAVE BEEN**. Some life notes by the Rev. Joseph Parker, D.D. This is a collection of chatty, personal anecdotes and reminiscences, some of them true, and others of the "might have been" order. Each is made to point a moral or to serve as a text for a little sermonizing. The book is unconventional, broad, large-hearted, and sympathetic, and its references to America and the Americans are specially appreciative. (New York: F. A. Stokes Co., \$1.75.)

**BOOK AND HEART: Essays on Literature and Life**, by T. Wentworth Higginson, is a collection of essays on contemporary literary and social subjects, written in a somewhat thin and perfunctory manner. Although slight, however, they may serve to set the casual reader thinking. (New York: Harper & Brothers, \$1.50.)

**THE MUTABLE MANY**, by Robert Barr, is the author's most serious effort, so far, yet has much of the dash and movement of his earlier and slighter works. The story deals with a strike and the events that grow out of it—a theme which has been worn almost threadbare by many writers of fiction; but Mr. Barr, at least, does not pose as a teacher of sociology or the prophet of a new dispensation, and keeps his reader concerned only with his characters and the events that happen to them. There are several well-drawn studies of British workmen and manufacturers. Saltwell, the manager; Mr. Hope, the owner; Braunt, the burly Yorkshireman, with an uncultivated taste for music, and his friend, the little organist of St. Martyr's, all have the form and pressure of life. And not the least satisfactory in his way is Mr. Barnard Hope, son of the great manufacturer, a generous and whole-souled cad, and a picturesque dauber in oils. Every artist can lay a finger on one or more specimens of the genus to which Barney Hope belongs. There are but few recent novels that are as readable throughout. (Frederic A. Stokes Co.)

**JAMES CLARENCE MANGAN, HIS SELECTED POEMS**, with a study by the editor, Louise Imogen Guiney, is a work which will be hailed with pleasure by the few to whom good poetry needs not to be recommended. Mangan stands well above the crowd of minor poets who are popular for a day and are then forgotten; but though he has a charm that is all his own, it will hardly compel recognition on the part of those who read poetry in order not to appear



behind their neighbors in culture. The editor's preliminary study gives a sufficient account of the poet's unhappy life, traces out the influences that helped to form his peculiar style, restores to him as wholly his own many of the poems that he published as translations from little known or wholly fictitious Persian and other sources; and her selection is, on the whole, judiciously made. A large number of the poems chosen by her are really translations or adaptations from the Gaelic or from the German. Among these are a magnificent fantasia upon the theme of Koerner's "Glaive Song," and, in the Gaelic group, several renderings of ancient poems even more free and spirited. But Mangan's distinguishing note, a unique blending of fancy, pathos, and humor, comes out clearest, as might be expected, in his original work, to which category his present editor restores what are probably his best known poems—"The Karamanian Exile," "The Wailand Warning of the Three Khalendeers," and "The Time of the Barmecides." To these must be added "A Highway for Freedom," "Twenty Golden Years Ago," and notwithstanding the editor's objections to its "grotesque touches" and its evident lack of finish, that weirdly imaginative poem, "The Sawmill." There have been several other editions of selections from Mangan, but the present is the least expensive and one of the most desirable. (Lamson, Wolfe & Co., \$1.50.)

**MY LORD DUKE**, by E. W. Harnung, is a highly entertaining tale of a comedy in high life, developed out of a complication something like that of the well-known Tichborne case. An heir to a great estate and a ducal coronet is discovered in Australia; he is painstakingly coached in the ways of good society by his magnanimous cousin, who would have been duke had he not turned up; he becomes engaged to a charming girl; and then it is discovered that he is the wrong man, and that his Australian master is the real heir, long supposed to be dead. The humors of the situation, arising out of the contrast between the fortunate bushwhacker's manners and those of the society of which he becomes a part, are made the most of by the writer, who, however, rarely goes outside the probabilities—granted the situation, and the characters, as he makes them. The love scenes are particularly good, and also the incidents which show his grace's abiding affection for the bush, his cats, and his old master, who follows him to see how he takes his good fortune, and by the force of circumstances is obliged to slip into his place. (Charles Scribner's Sons, \$1.25.)

**ABOUT CATHERINE DE' MEDICI**, by H. de Balzac, translated by Clara Bell, with a preface by George Saintsbury, and three etchings by D. Murray Smith, is the latest of the series of *La Comédie Humaine* issued by J. M. Dent & Co., of London, and imported by The Macmillan Co., New York. (\$1.50.)

**THAT extraordinary piece of literary patchwork**, Balzac's "La Femme de Trente Ans," has just been published in a new translation by Ellen Marriage, with a preface by George Saintsbury and etchings by W. Boucher, under the title of *A WOMAN OF THIRTY*. (New York: The Macmillan Co., \$1.50.)

**THE PURSUIT OF THE HOUSE-BOAT**, by John Kendrick Bangs, will be seized upon with avidity by those fortunate readers with whom "A House-Boat On the Styx" is already a high favorite. To others we must make known that, in the earlier book, certain of the shades of the renowned and wise of old form an association, and fit up a house-boat on the river Styx to be their club-house. Further, that the house-boat being in possession of the lady shades, under the presidency of Queen Elizabeth, Captain Kidd and forty other piratical shades have cut her adrift from her moorings and made away with her



and them; and in the present volume the gentlemen shades, led by the lately deceased Sherlock Holmes, man one of Charon's new twin-screw passenger steamers and start in pursuit. The upshot we must leave the reader to find out for himself. Mr. Peter Newell shows a talent as great as that of the author's in depicting the features of Hamlet, Socrates, Dr. Johnson, Noah, Thackeray, and other eminent members of the "Associated Shades" in the various scenes of excitement that occur in the course of the story. (Harper & Brothers.)

**IN THE MISSIONARY SHERIFF**, Octave Thanet, who has been doing excellent pioneer work in opening up the great West as a field for fiction, presents us with a remarkable series of pen pictures. Sheriff Wickliff, the leading character, is described by one of his prisoners in the words: "Well, I never did see a man as has killed so many men put on so little airs;" and this is the secret of his success as a reformer. But he is not alone. The trials of the Beaumonts with the cabinet organ next door, and the schemes of the astute Mr. Slater, "the greatest revealer of the future in this or any other country," keep the reader in a constant flutter of curiosity and amused comprehension. The volume is illustrated with half-tone engravings after drawings by A. B. Frost and C. Carleton. (Harper & Brothers.)

**PRISONERS OF CONSCIENCE**, by Amelia E. Barr, is an interesting story, although most of the characters introduced are distinctly disagreeable. The Shetlanders of the present day, descendants of ancient Norse sea-robbers, seem, according to Mrs. Barr, to have carried over something of the grimness of their old pagan faith into the Calvinistic Christianity which they have adopted. Fear, hatred, and revenge are the ruling passions of the chief actors in the book, yet the author succeeds in interesting us in the fortunes of the hero and heroine, persecuted by their neighbors and held prisoners by their over-scrupulous consciences. The illustrations, by Mr. Lewis Loeb, have been drawn from sketches made during the artist's residence in the Shetland Islands. Like the story, they are straightforward, forceful, and unpretentious. (New York: The Century Company.)

**THE AMERICAN CLAIMANT, AND OTHER STORIES AND SKETCHES**, is the new volume of the uniform series of "Mark Twain's" writings. It contains, among others, the curious story of the £1,000,000 Bank Note and the papers on Mental Telegraphy, which excited considerable attention at the time of their first publication. (New York: Harper & Brothers.)

**THE WISDOM OF FOOLS**, by Margaret Deland, is a book of moral problems done up in stories; but if the problems are, some of them, unanswerable, the stories are interesting and well told. The first is far from the best, though its title, "Tis Folly to be Wise," if an interrogation mark were added, might serve as well as the actual title for the entire book. In it a muscular young clergyman confesses to his betrothed that he had once forged a check; and she, feeling that dishonesty is the unpardonable offence, throws him over. In "The House of Rimmon" the widow of a poor clergyman, provided for by her rich brother, thinks it sinful to share his wealth while his striking workmen are starving. In "Counting the Cost" we are confronted with the problem that arises when a young woman is educated to dislike and shrink from her natural surroundings; and in "The Law or the Gospel" the question is whether persons deficient in moral sense should be saved from the consequences of their own evil doings. Each of the stories seems to leave the question of conscience involved entirely open; but, as we have said, they are all readable as stories. (Houghton, Mifflin & Co., \$1.25.)

In her **EPISTLE TO POSTERITY**, Mrs. M. E. W. Sherwood includes many rambling recollections which take her from New Hampshire to Seville and from the days before the Mexican war to the present. Between these extremes she has seen many sights and met numerous celebrities. In her earlier chapters we have sketches of Emerson as a schoolmaster, Daniel Webster at Marshfield, Joseph Smith and his Mormons at Nauvoo, a visit to Brook Farm; then come a visit to St. Thomas, reminiscences of Rachel and Fanny Kemble, the beginning of the Civil War; a "Glimpse at Literary Boston" affords silhouettes of Prescott, Emerson and Agassiz. Two European trips introduce notes of travel, references to Byron and Voltaire, and memories of Meissonier, Sarah Bernhardt, and the Vatican Library. Perhaps the best of these travel pictures are those which describe a journey from Barcelona to Granada in spring, which fill the two chapters next the last—itself devoted to an imaginary conversation with an editor, in which the author has a few words worth reading on fashion and the social life, and snobs and snobbery,



A photogravure portrait serves as frontispiece. (Harper & Brothers.)

**SWEET REVENGE**, by Captain F. A. Mitchell, is a much better story than one would be led to expect from its title. It is sufficiently exciting as the story of a Southern Unionist on secret service during the Civil War should be; but better than the sometimes improbable adventures are the characters, which are uncommonly well drawn. The hero, who tells the tale, follows his private revenge at the same time that he is procuring information for the Union general, is wounded and obliged to take refuge with a Southern family; is spirited away by guerrillas, rescued, overtaken, and along with his rescuers, two girls, one boy, and a negro slave, is beleaguered and hunted through the Cumberland Mountains for several days. This rough experience brings out the qualities of all concerned; and our author shows himself able to delineate many distinct types—courageous, reckless, humorous, resentful, and heroic. Perhaps the most admirably drawn of all is the self-willed but resourceful Jacqueline; but her indolent admirer, Captain Beaumont, is almost as good. Few stories of the war can compete with Captain Mitchell's book in this respect. (Harper & Brothers.)

**THE BURGLAR WHO MOVED PARADISE** is a fitting sequel to Mrs. Elizabeth Stuart Phelps's story of the experiences of an old maid who built a matched-board cottage at the seaside, and—to illustrate the vanity of human wishes—called it "Paradise." In that story, beside Corona, the old maid, the characters are Puelvir, her maid, her unsuccessful lover, the Raspberry Man, a boy, a horse, a dog, and a burglar. In the trail of the burglar came detectives, who cost about as much, and then a widower, who, at the end of the story, threatened to be the most dangerous of all to the old maid's paradise. The sequel, which tells about the resulting wedding, deep-sea fishing, paradise afloat, lost and found, and the surrender of its most pertinacious defender, Puelvir, is by Mr. Herbert D. Ward; but though he has greatly changed the *dramatis personae*, he has quite caught the humor of the original tale. The description of the moving rises to the sublime. (Houghton, Mifflin & Co., \$1.25.)

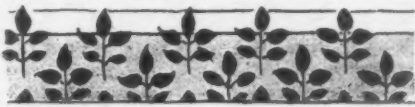
**THE QUARTO** is an illustrated literary and musical quarterly, of a more dignified character than either "The Yellow Book" or "The Pageant," which it somewhat resembles in form and general get up. It contains an interesting print from an early wood block of Sir John Millais, and some fine specimens of the art of wood engraving by Hugh Arnold and Geraldine Carr. There are process reproductions of pictures by D. G. Rossetti and G. F. Watts, and among the literary matter, which is all well chosen and good, is an interesting paper by T. G. Jackson, R.A., on "Staircases," and an amusing article on "The Poor Little Violet," by Gleeson White. (London: J. S. Virtue & Co., \$2.00.)

## CORRESPONDENCE.

### INTERIOR DECORATION.

**MISS L. P. S.**—For the hall we would suggest woodwork either in natural oak or painted a warm brown, the color of a russet apple. With the former, the floor of hall and landing should be stained in oak, with the latter painted in a shade a trifle darker than the mouldings. In either case it should be finished with turpentine and beeswax. For the walls choose a warm fawn color with a decidedly orange tone. They may be painted or covered with a cartridge paper. In either case allow a frieze of two feet unless the hall is exceptionally low. Define this space with a picture moulding matching the other woodwork. If the wall be painted, have this space stencilled with conventional forms in dull gold or in copper bronzes. With paper, unless one is exceptionally fortunate in the choice of a frieze, it is better to have the space covered with a paper with an "all-over" design of conventional flowers, fruit, and foliage in oranges, browns, and dull greens. Sometimes one may find such a combination in the English tapestry papers, which look like cross-stitch embroidery.

At the windows one may have sash curtains next the panes, extending the entire length of the window, and tied back at the level of the sill. They should be *écru* rather than white. Or, instead of sash curtains, have short curtains of *écru* pongee or of India silk, either plain fawn color or in some combination harmonious with the walls. As the window on the staircase landing is somewhat by itself, curtains may be omitted, and the sill fitted with a cushioned window-seat. The two windows in the main part of the hall might have hangings of mohair or heavy serges in olive brown straight to the floor from heavy poles. If one cannot get the right color in upholstery materials, one may find it in French broadcloth



or faced cloth. They should be lined and edged with a flat gimp.

A very dull-toned Eastern rug showing some reds and blues will look well in the hall, and it is possible to find good colorings in the Japanese jute rugs. The ideal thing, however, is a square of velvet or Axminster carpet in russet brown, with a border of conventional scroll work in lighter shades, possibly introducing some orange. In less expensive things, one will find the desired tone of coloring in some of the English "squares." For real wear, variety of coloring, and ease in keeping clean, nothing is equal to a bordered square of Brussels carpeting.

For furniture, one should choose simple and solid pieces made of oak or mahogany. One should have a large table, a settle near the door, a hat-rack, and two or three substantial chairs. A terra-cotta jar in dull red will hold umbrellas. Standing against the side of the staircase you might have a high-backed sofa and two or more chairs, upholstered in tapestry in dull browns and greens. Pictures should be low in tone and sombrely framed, and the bric-à-brac should be sparing in quantity and dark in color.

A stove may be used if the room cannot be heated without it. We would, however, advise the use of an open Franklin stove, set well back toward the chimney, or else of one of the tiled stoves, which are often quite pretty, and give out a much softer heat than a stove wholly of metal. It is well to extend the tiling of the hearth beyond the front edge of the stove.

### DRAWING FOR REPRODUCTION.

**J. B. L.**—Drawings should always be made much larger than the plate to be engraved. For the more sketchy styles of work, one third larger will answer, but for all careful and finished work, the drawing should never be less than twice the length and twice the breadth of the desired plate. A great saving of time is accomplished by at first laying in the darker masses perfectly black with pen or brush, and afterward getting the gradations by drawing in white lines with the pen; use for this purpose Chinese White. Always remember that you must never go over a line the second time until the first is perfectly dry. Higgins's water-proof India ink is preferred by most professional draughtsmen. Bear in mind also the following cautions:

Do not make your drawings in reverse. Make sets of drawings to the same scale when possible.

Never cross-hatch or re-enforce a line or lighten with white until the lines previously drawn have become perfectly dry.

Leave no pencil marks or any lines, dots, or blotches that are not to come out in the plate; but in removing any of these, be careful not to disturb any of the lines of the drawing.

Have a blotting-pad always under the hand. It will keep your copy clean, but never use it to take up ink from your drawing.

Always leave a margin of half an inch around the drawing, so that it may be tacked to the camera-board without injury.

### WOODS MOST SUITABLE FOR CARVING.

THIS is a subject generally left untold by instructors on wood-carving. The woods they give, as a general rule, are the figured variety. These are mostly unfit for a general class of carved work, on account of the figure or grain interfering with the design to be carved, yet they may be used to advantage under certain conditions, such as when the carver makes his design direct upon the wood. Then the figure may be used to some advantage by making use of its formation in the design. Among the ideal woods for carvers is sweet gum (*Liquidambar styraciflua*). This wood is of

a hard texture and firm in grain, light brown in color, free from streaks or sap markings, makes good furniture, but should be secured against warping. This wood cuts clean and glossy, and takes on a fine polish by being rubbed with shavings or excelsior. The carving can be rubbed with sticks of white or any soft wood cut to shape. This is the only wood that should be used for chip carving, as it requires little or no finishing, the cross cuts being equally as smooth as those with the grain. For a light-colored wood, Lime or Linden has much the same qualities as the above; it is straight-grained, light and soft, yet very durable, and is particularly adaptable for wood-carving. It also takes a good polish and is much used for fine turned work. Cedar is a very delightful wood to work in, providing it can be obtained from an old tree; then it will be close grained and durable. The young wood is soft, brittle, and liable to warp. Old Cedar was much used in ancient times—at the building of King Solomon's temple, and for many Grecian statues. At Lacedaemon was a figure of Venus in cedar. The wood is of a rich yellowish brown, straight-grained. It takes polish well and can be treated the same as the two mentioned above. In purchasing cedar, be sure you get *Pinus Cedrus*, as the other varieties are not of much value. The Havana Cedar—used by cabinet-makers for lining cabinets and boxes—is of the order *Cedrela odorata* of Linnaeus, and belongs to the same natural order as mahogany, which it resembles, although it is softer and paler, without any variety of color. Cigar-boxes are made of this variety. It is very often sold as mahogany. It carves fairly well, but is much given to warping and splitting. It takes a good polish. The Pencil Cedar is the same nature as the Pine-tree. It is a North American tree, and has a remarkably regular, soft grain, on which account it is used for pencils. It carves well, and can be used for small objects. The next in order is the Maple (*Acer Pseudo-platanus*). There are many species of this useful tree—about twelve in America. It will only be necessary to notice the one commonly called the Great Maple or Mock Plain-tree, called also the Sycamore. The wood is very close and compact, easily cut, and when properly dried not liable either to warp or splinter. This wood does not contain any of those hard particles which are so injurious to tools, therefore it is always used for cutting boards, such as bread trenchers, etc. It is little affected by heat or moisture and takes a fine polish.

### SUNDRY QUERIES ANSWERED.

**M. N. T.**—To stain wood green, dissolve verdigris in hot vinegar, and while hot brush over the work until you get the desired shade. Finish with copal or shellac varnish.

**L. T.**—When a piece of decorated china comes out unglazed from the kiln, it takes a harder fire to glaze it than if it had not been in the kiln at all, owing to the lack of oils which assist in fusing.

**M. B. J. T.**—To heighten the tone of carved mahogany, make a solution of Spirits of Turpentine and Burnt Siena, using about a quarter of a pound to the pint of turpentine. Apply with a clean, stiff brush. When thoroughly dry, brush off all dust and finish by applying three or four coats of raw linseed oil, allowing a day between each coat, in order that it shall dry thoroughly.

**S. J.**—Maple turns cherry red if exposed to the fumes of diluted nitric acid for a time in a closed box or room.

**S. R.**—To keep badger or camel's-hair brushes free from moths, saturate them in liquid gum or glue, and dry. When treated in this way the insects will not touch them. They can be washed out readily in warm water when wanted for use.

**R. M.**—Dissolve two drams of isinglass in a pint of water, and add to this two pints of spirits of wine. This is an excellent fixatif for crayon drawings. The fluid is applied to the back of the picture by means of a brush, which, being dipped in it, the hair is bent back, and by being allowed to recover itself by its own elasticity, distributes the liquid very equally over the paper.

**C. M. N.**—You can get the modelling tools of any dealer in artists' materials, and a few cents' worth of clay at any pottery in your neighborhood. For your first attempts at modelling in low relief—such as for a plaque or medallion—you really need no tools at all. A few odd pieces of bone or wood roughly shaped will answer every purpose. The clay, if kept in a wet cloth, will remain good for any time. While, of course, it is better for all exposed work that the clay should be baked and become terra cotta, yet for sketches of ornament or small panels to be carefully framed and kept out of danger, the mere drying gives it some permanency. Color and minute drawing being absent, comparatively unskilled amateurs can obtain fairly good effects in modelling, although quite incapable of producing a picture or a finished drawing.





# ART MATERIAL · CHINA DECORATION.

## THE NEW AND IMPROVED

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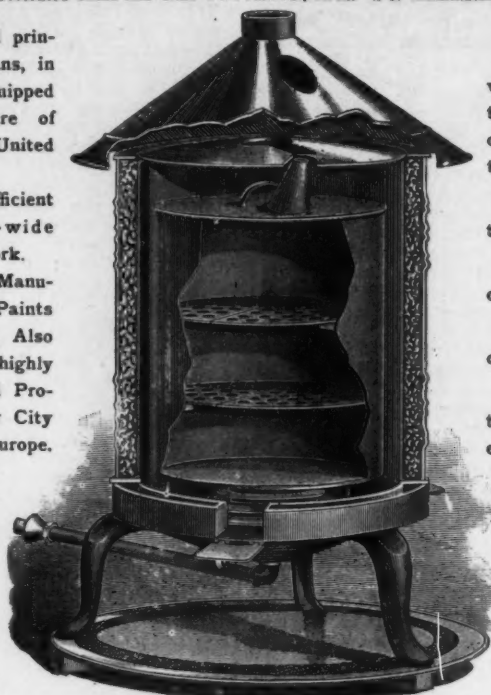
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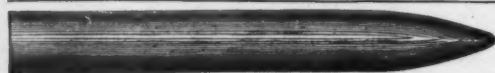
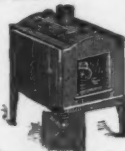
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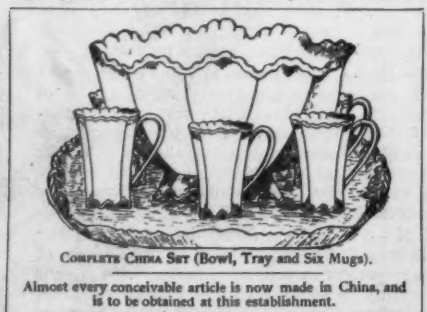
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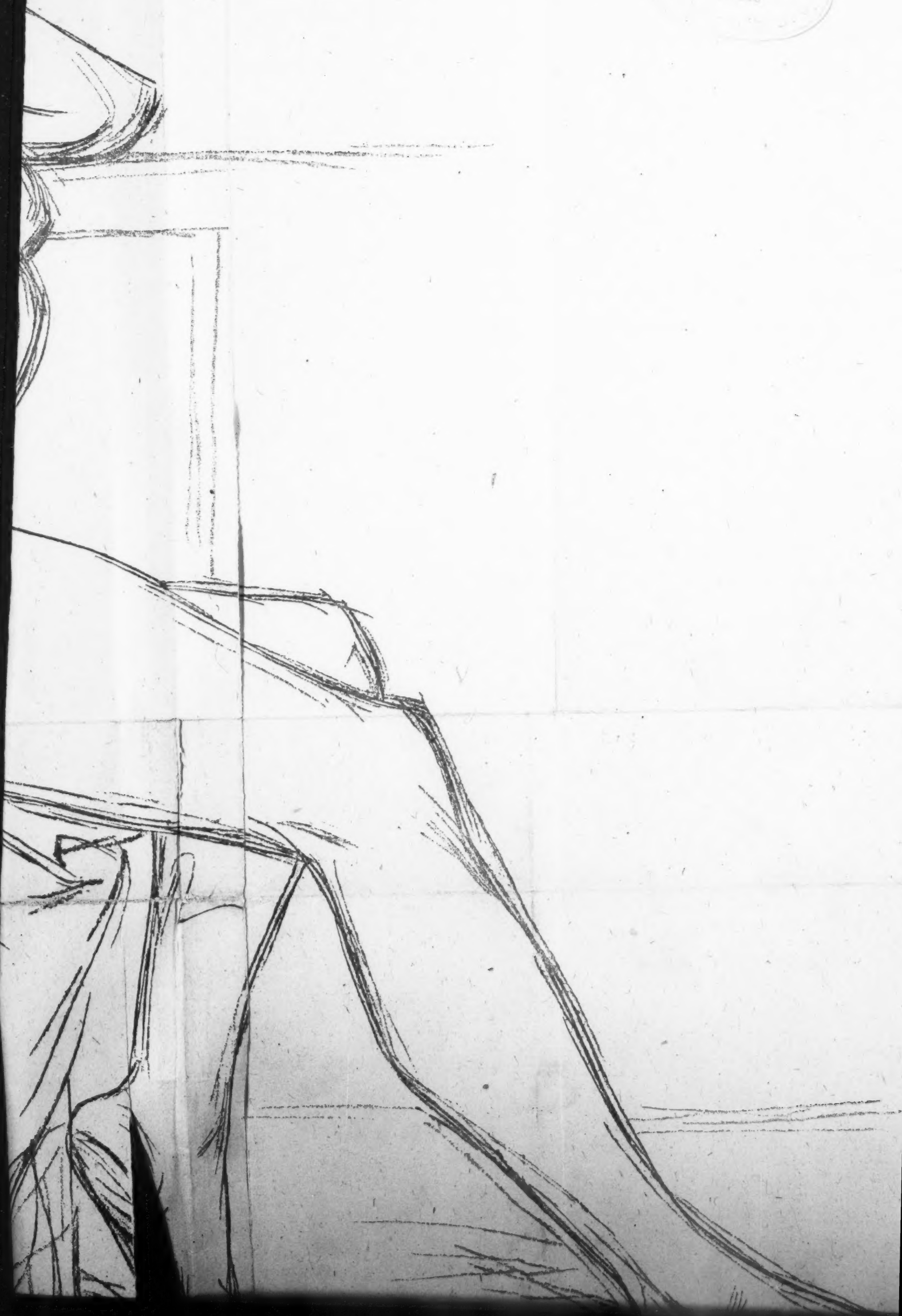






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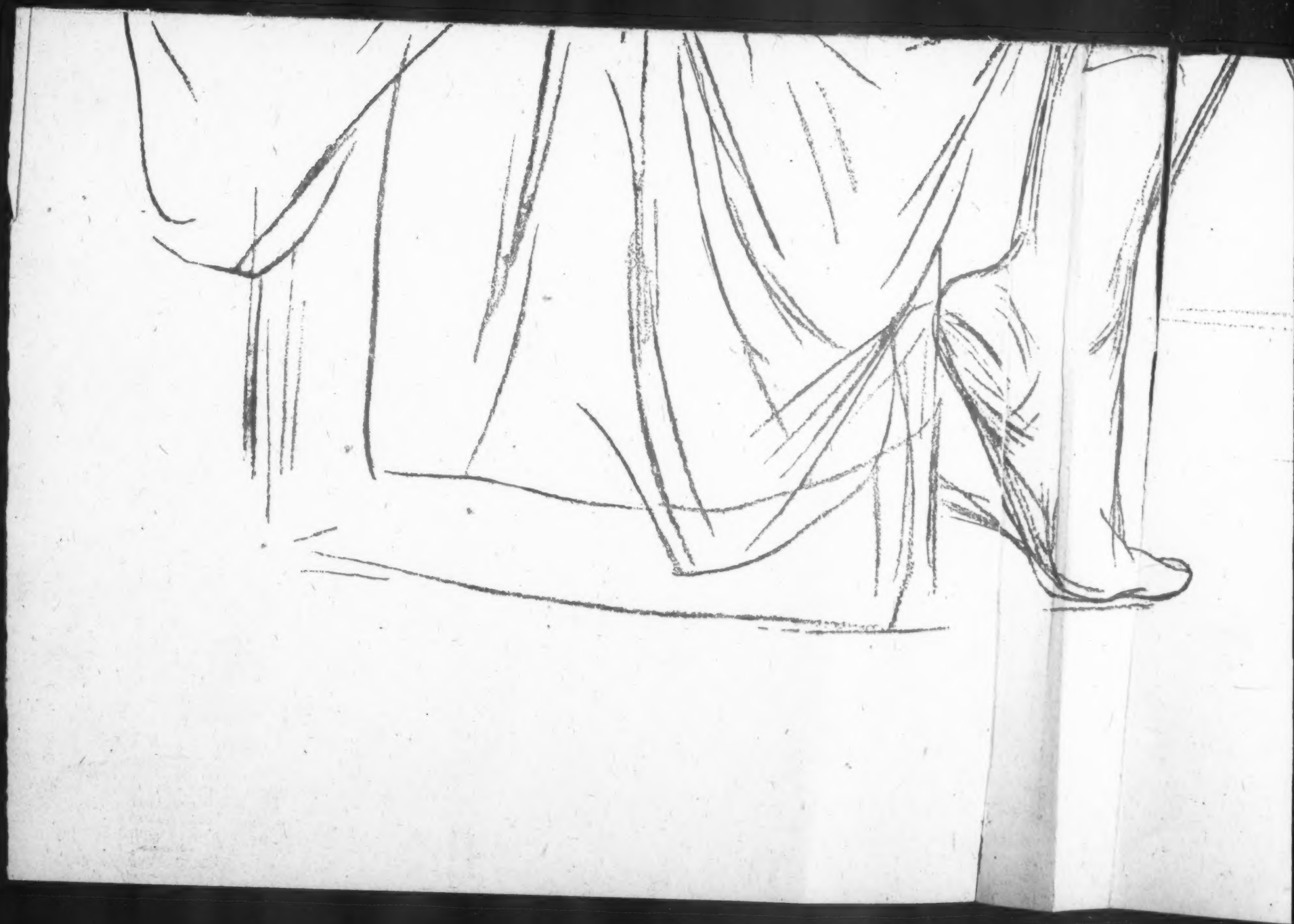


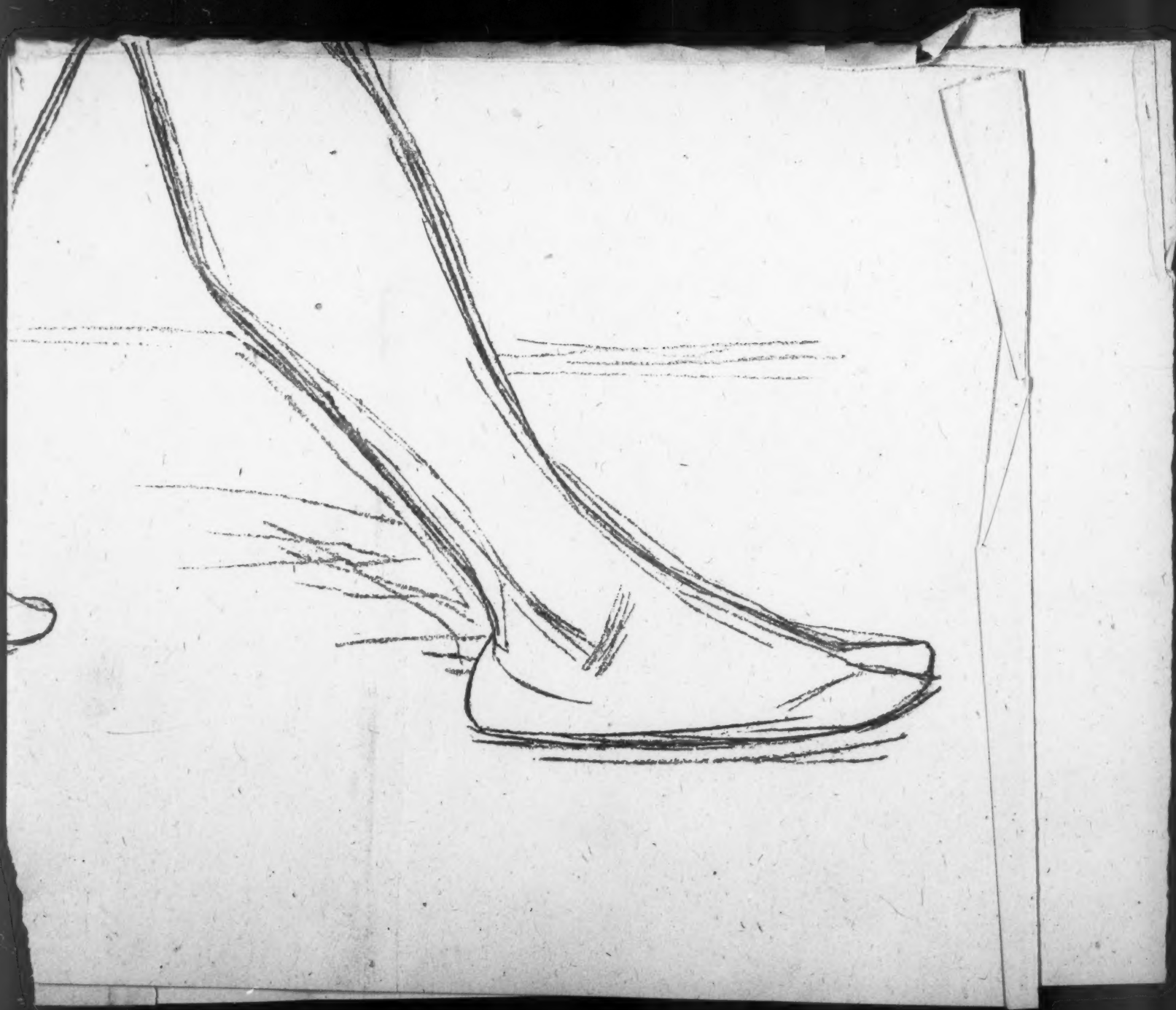






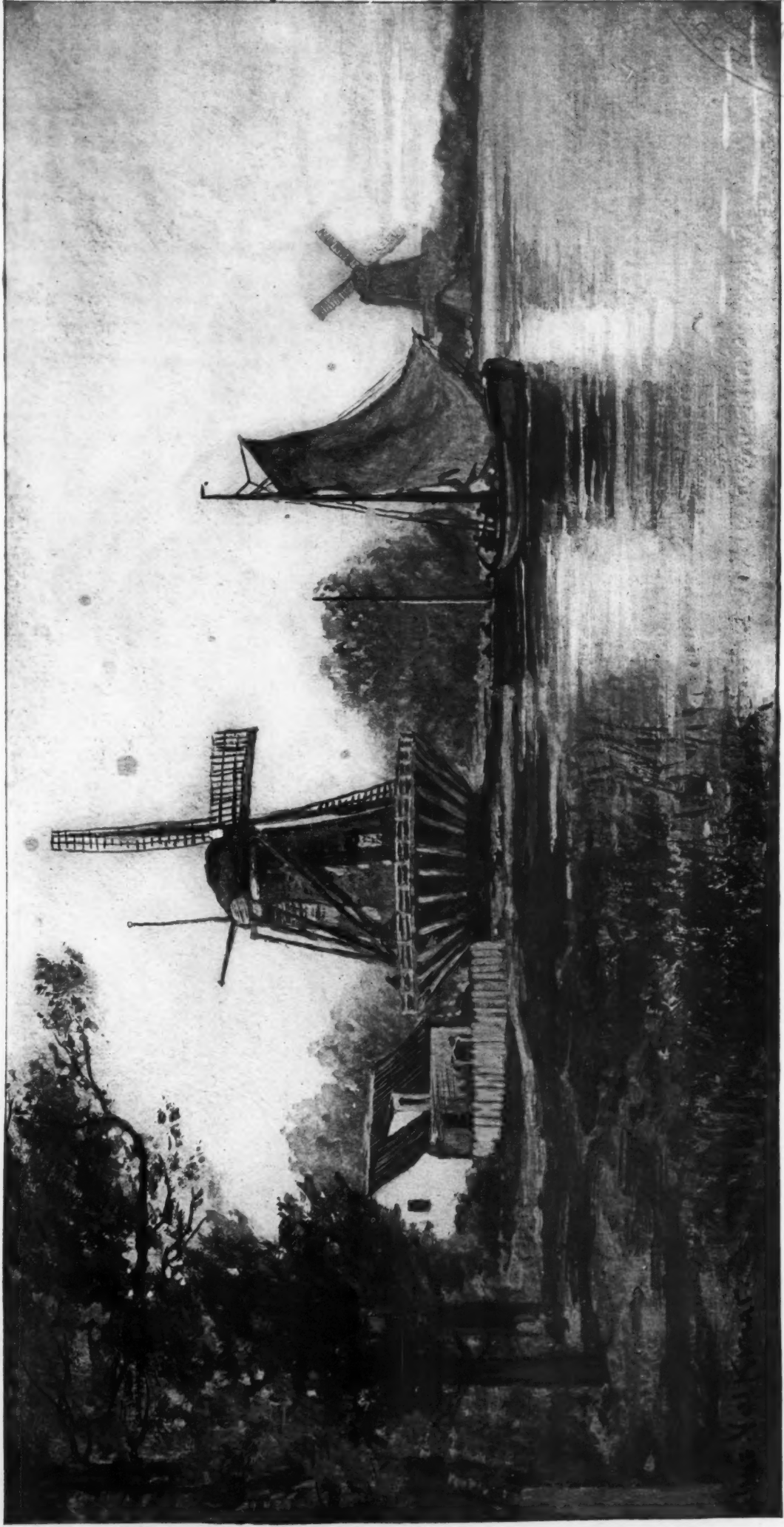














# The Art Amateur Working Designs.

Vol. 37. No. 2. August, 1897.

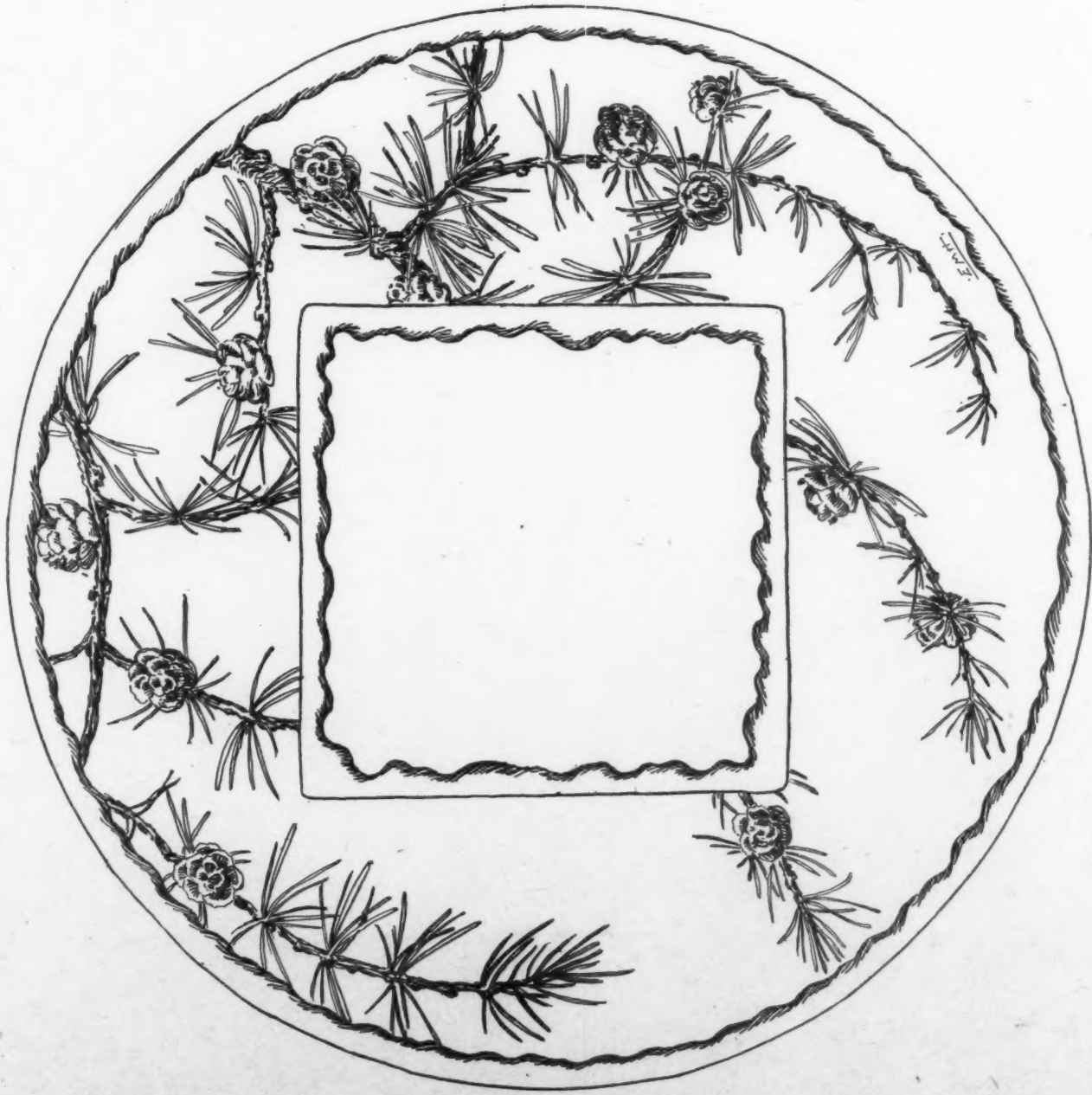


NO. 1819.—ALMOND BLOSSOM DECORATION FOR A PLATE. By LEONARD LESTER.

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PLAQUE DECORATION IN "OLD DELFT" STYLE.

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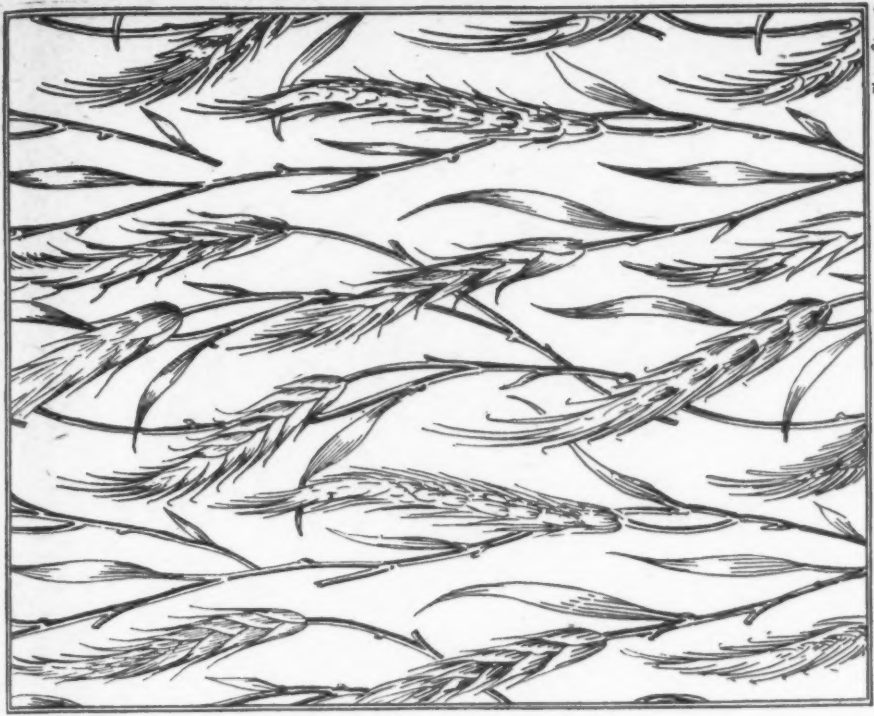


NO. 1820.—DECORATION FOR A DESSERT PLATE. THIRD OF A SERIES. "AMERICAN LARCH." By E. M. HALLOWELL.

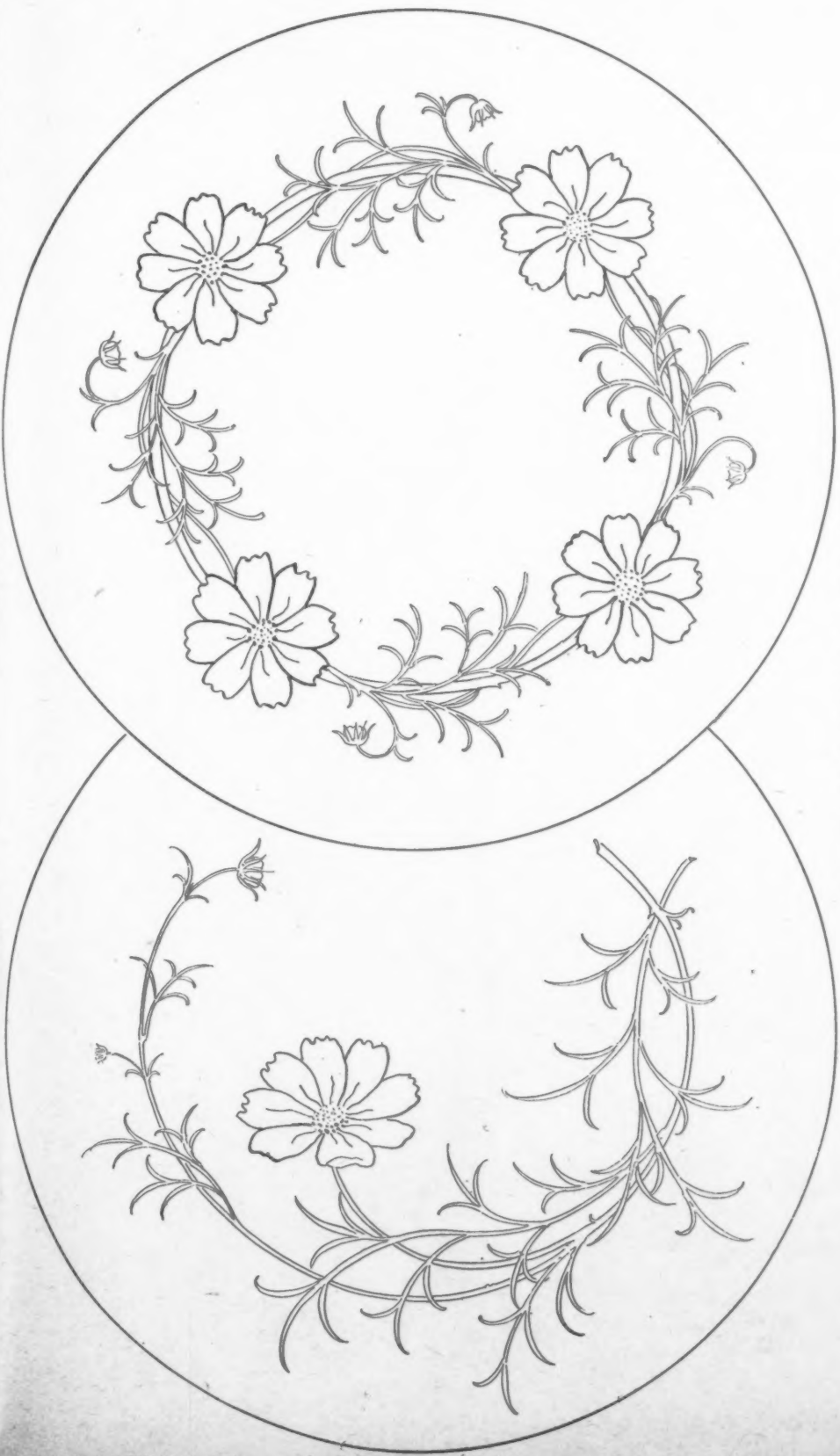


NO. 1821-1822.—FISH DECORATION FOR A YACHT BREAKFAST SERVICE.  
(THE TEAPOT WAS GIVEN LAST MONTH.)





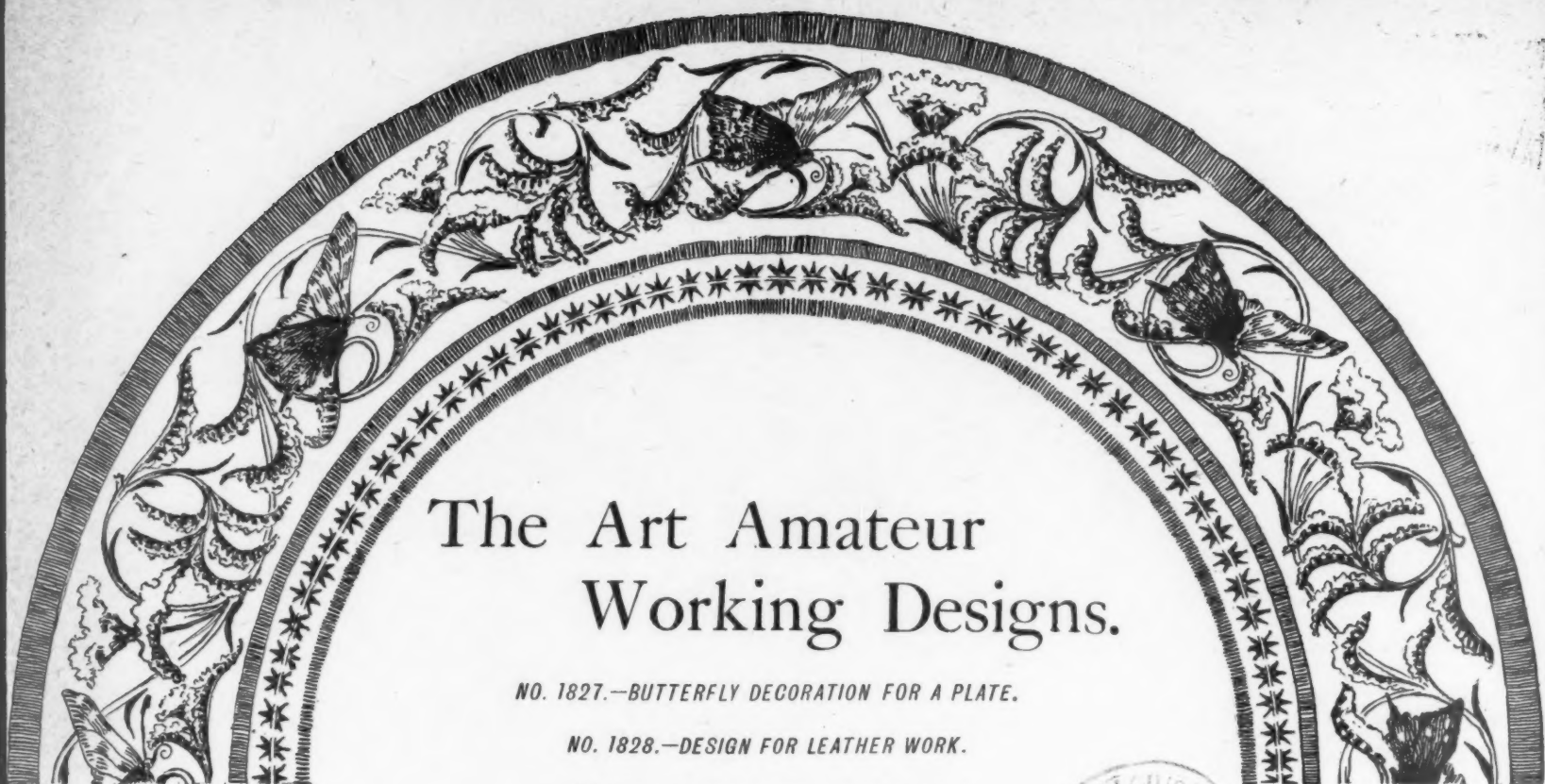
NO. 1825.—WHEAT DECORATION FOR EMBROIDERY.



NO. 1823-1824.—COSMOS DECORATION FOR EMBROIDERED DOILIES.



NO. 1826.—COSMOS DECORATION FOR AN EMBROIDERED BORDER.



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NO. 1827.—BUTTERFLY DECORATION FOR A PLATE.

NO. 1828.—DESIGN FOR LEATHER WORK.

NO. 1829.—CANDLESTICK IN BENT IRON.









McSennah

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